

THE NOE VALLEY VOICE

Condo Plans Irk 22nd St. Neighbors

By Jeff Kaliss

Developer Gary Arge allows a tight smile to settle on his handsome, clean-shaven face as he surveys the half-acre of property high above Castro Street, near 22nd Street. Alternatives, Inc., the company he operates out of his North Beach residence, has paid handsomely for the option to buy this property and the two structures presently standing on it. Arge envisions 12 units of condominiums with spectacular views of downtown San Francisco and the Bay beyond.

But his features cloud up when he turns towards the little 70-year-old row of houses abutting the property on the south. It was in the one at 3916 22nd St., the home of Jim and Anita Weil, that Arge was forced last October to confront a host of angry neighbors.

"It's like a gladiator going into the ring with the lion and having all these people around waiting to see him get killed," recalls the soft-spoken entrepreneur.

The neighbors, brought together by the Weils, had a number of well-defined objections to the proposed development. For one thing, the condos would extend to within five feet of the Weils' back fence, obscuring their view and that of



Anita, Jim and baby Mikey Weil may lose their smiles and their view if Alternatives, Inc. proceeds with plans to erect a 12-condo building on this park-like property behind the Weil homestead. They're mobilizing with their 22nd Street neighbors and the Friends of Noe Valley to stop the project. PHOTO BY MARIELLA POLI.

their neighbor to the east. For another, the condos would wipe out the spacious park-like yard, with its poplars, evergreens and birdsong accompaniment, that currently occupies most of the half-acre. There's also anxiety about the effect of excavation on geology, including a troublesome stand of underground water.

And then there's the matter of increased traffic on a block already suffering from a scarcity of garages and a profusion of 90-degree parking. Arge notes that "the only way this property can be financially viable is to have some kind of street access." He aims to achieve this by tearing down the old house to the west of the

Weils', running a tunnel through that site leading from 22nd Street to the 12 condos, and then building a 13th condo over the tunnel. Foot traffic would proceed along a walkway beside the tunnel or up the long staircase at 870 Castro St. Need-

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Friends on Lookout for Upstairs Biz

By Denise Minor

As city supervisors consider sweeping reforms to clamp down on businesses operating illegally out of what should be housing units, the Friends of Noe Valley is launching its own investigation of four possible neighborhood violators.

"At this point, we're certain there are violations," said Friends President Jacques Bertrand. "Last night [Nov. 14] we decided to send a letter to city planning complaining about these businesses."

A shocking study released Oct. 23 by the San Francisco Housing and Tenants Council claims that over 17,000 affordable residences were lost between 1975 and 1985 due to commercial, and often illegal, conversions.

In response, Supervisor Nancy Walker is proposing enforcement legislation that would impose stiff fines for violations, deny new permits to violators, and permit citizens groups to challenge illegal housing conversions.

Well, the Friends of Noe Valley aren't waiting for permission. In September, they conducted a walking tour of the 24th Street area, noting all second-story businesses. Those units which became businesses after January 1985 are violating the Neighborhood Commercial Rezoning Act, said Scott Dowdee of city planning. And those opened before that



The view from second-story businesses along 24th Street is not always rosy. Some commercial endeavors may find that they're violating a city ordinance, which maintains that upper stories on 24th and adjoining streets should stay residential. The above photo was taken of upper 24th Street from a window above Castro Street. PHOTO BY CHARLES KENNARD

may still be in violation if they failed to receive a conditional use permit.

Bertrand then compared his group's list with city lists and came up with four possible violators: the Buena Vista Counseling Center at 1455B 24th St., the Bay Area Foundation and Praxis-Psychotherapy Foundation at 110 Sanchez St., a group of therapists at 3644 24th St., and Famous Nails at 3993 24th St. They will push the city to close those found to be illegal.

A spokesman from Buena Vista Counseling Center, which is on the block of 24th between Castro and Diamond, says the building owner told them their space

was zoned for business when they moved in four years ago.

And, according to Dowdee, Famous Nails may not be in violation either, since previous to its moving in this summer, the spot it occupies was home to another business, Noe Valley Law Offices.

"If it was non-conforming before, it can be non-conforming after," said Dowdee. "Only if it is vacant for three years does it revert to residential."

Planning Commission Secretary Lori Yamuchi said a business's legal standing also depended on the previous business.

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24th St. Storetrek

Waiting for The New Kids On the Block

By Mark Phillips Green

There's a lot of talk, but not yet a lot of action, on the 4000 block of 24th Street. That's where two of Noe Valley's "old town" institutions, Surf Super Market and Glen Five & Ten, have recently folded, and another, Stagecoach II Western Apparel, is "going out of business."

Even the post office is getting in on the act. It's moving across the street into the now-vacant Glen Five & Ten sometime "in the middle of next year," predicts one Noe Valley postal worker. The move will give the post office a larger space for P.O. boxes, and open up a choice but smaller storefront on the north side of the street.

"People have already been inquiring about the post office space," says Dick Grattan, owner of Small Frys, the children's store next to the post office. Building owner Edwin Hogan says, "There will be no restaurants. I don't think they're giving out any more restaurant permits. Besides, I don't want a chimney in the building. The most promising possibility right now is a card shop."

As for the other changes, Stagecoach II salesperson Lee Upton observes, "It doesn't mean anything until

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Letters

Contra Watch

Editor: (This letter was addressed to reporter Anne Semans)

Thank you for the two very good pieces on the brigades in the September issue of the *Voice* ("A Noe Valley Woman's Life in the Fields of Nicaragua" and "The 'Brigadistas': Mending the Wounds of War"). I'm glad I could be of help and hope you will contact us in the future if there is anything we can help with. It is critical to get information out about Nicaragua, and we appreciate the part that the *Voice* played on this issue.

There is one factual error that I feel is important to point out. In the section under "Project Brigades," there is a reference to "12-hour work days often followed by six-hour vigils (nightwatch for Contras.)" This describes a day for Nicaraguan farmers, not North American brigadistas. Brigadistas do not participate in security measures; this is entirely the responsibility of the Nicaraguans.

Again, thanks so much for the coverage.

Rick Lewis
Regional Committee
Nicaragua Information Center
2103 Woolsey St.
Berkeley, CA 94705

Haunted Help

Editor:

I want to thank you and your staff for the article in the *Noe Valley Voice* which helped us find a larger site for the sixth annual Noe Valley Halloween Haunted House (October 1986). The popularity of the program has grown over the years, with 1,000 children and parents attend-

ing the event. The article brought two new sites offered to us. One was the Upper Noe Recreation Center at Day and Sanchez, which was the location of this year's Haunted House. Also, a store that has become a good friend of the Haunted House, Church Street Faire, offered floor space at 24th and Church, and wood sculptor Richard Schaefer donated a piece for and about the sixth annual Noe Valley Halloween Haunted House. (It's for sale; call 285-6265 for details.)

Thank you, Sally and Jack from the *Noe Valley Voice*, and Anne Scroll of Peppertree Daycare for your donations to the Haunted House Fund. Thank you, everyone who reads the *Noe Valley Voice* and especially the ones who called and wanted to help. Each and every one of you made it happen this year. Happy Halloween!

Marilyn Lucas
Chairperson, Noe Valley
Halloween Haunted House

Unexplained Stabbing on Church St.

By Denise Minor

Police are still searching for the assailant in a near-fatal stabbing of a Noe Valley man Oct. 2 in front of his Church Street home.

"It's a very strange case," said Police Inspector Ed Wynkoop. "And it's very frustrating because we have so little to go on."

The victim, Thomas Zimmermann, reported that he was walking from his garage to his house near 25th Street at about 11:15 p.m. when a medium-built, well-dressed Hispanic man between 35 and 40 years old approached, pulled out a knife and stabbed him seven times.

"He appeared to be starting to pass me, so I stepped aside to allow him more room," said Zimmermann. "Then he grabbed me and started stabbing. He was looking right into my eyes."

Zimmermann, who is retired, grappled with the man for a few minutes and yelled for help. The attacker did not say a word or try to steal anything, he said, but calmly turned around and walked back up Church Street, turning right on 24th Street, when he heard sirens.

The sirens were those of police and paramedics who had responded quickly to phone calls from Zimmermann's family and neighbors. "I give the paramedics high marks," he said. "They were here at once."

An ambulance rushed Zimmermann to San Francisco General Hospital where, after six hours, he was pronounced out of danger.

Inspector Wynkoop said the case was one of the weirdest he had seen. "Mr. Zimmermann very well could have died," he said. "The M.O. [assailant's method of operating] was very strange, very scary." Although there are several unsolved stabbings in San Francisco, none fits the description of the Zimmermann case, he said.

Zimmermann claims to have never seen the man before, and was particularly shocked by the attack because the man did not look like Zimmermann's image of someone violent. "He was just an average-looking guy, neatly dressed, not the sort you would have suspected to be an assailant."

And he can think of no motive anyone would have for attempting to kill him, except that during September he called police 12 times to ticket or tow some of the cars which had suddenly started parking in his driveway.

Zimmermann says he now has healed physically, but a few days after the attack, an emotional reaction set in. "I'm afraid. I see this man in every person I pass."

He and his family, who had been considering leaving the area for some time, have definitely decided to sell their home and move.

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"Since this happened, we've instructed our broker to negotiate any fair offer," Zimmermann said. "It's sad. In these nine years I've come to love Noe Valley. But I really feel that our neighborhood is going downhill, slowly but surely, and there is nothing one can do about it."

A Noe Valley Christmas

The Noe Valley Merchants Association sends its Christmas greetings to everyone with a special Christmas celebration on **Saturday, December 13, and Sunday, December 14**. Come enjoy Christmas decorations, music, caroling, and Santa while shopping on 24th Street.

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Pastry Shop Proposal No Piece of Cake

By Denise Minor

A pastry chef described by one San Francisco food critic as "a culinary artist" who "bakes like crazy" wants to open a shop in his building at the corner of Church and 27th streets, but some of his neighbors are rallying in opposition.

The city planning department has scheduled a December hearing on the case of Mervyn Mark, who is applying for a conditional use permit to open a 24-seat shop specializing in French and American pastries at 1497 Church St.

The hearing was prompted by a petition submitted by Cathy Divine of 1495 Church St., who claims that traffic from the shop would aggravate an already unbearable parking situation.

"The parking here is horrendous," said Divine. "And beyond that, we don't need the foot traffic, littering, loitering and rodents inherent with that kind of business."

"I feel strongly that we don't need more commercial units in the area," she continued.

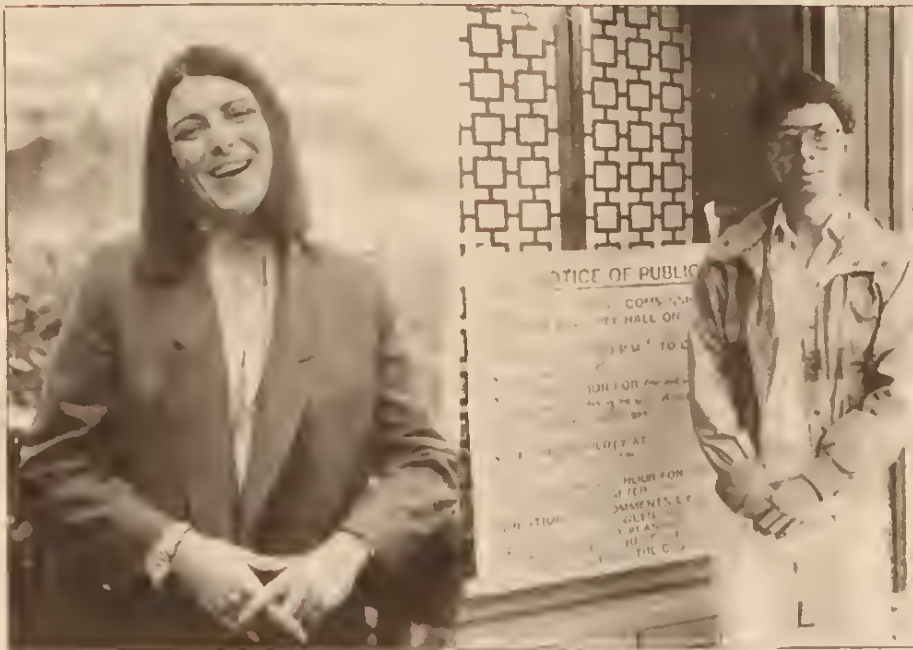
But the neighborhood is zoned NCI, which permits commercial use of the first floor. Mark needs to apply for a conditional use permit only because he is opening a business which city planning categorizes as "fast-food take-out," said Mark. Ironically, if he wanted to open a restaurant, he wouldn't need to apply for a permit.

"If I don't open a business there, I'll rent to someone who does," he said. "If a laundromat or a 7-11 went in, they [the neighbors] would have no chance to protest."

"It really floors me that someone would be opposed," he added. "This way something nice would come into the neighborhood."

But Mark may have more than the neighbors against him.

Scott Dowdee of the planning department's Neighborhood Community Planning division said that a zoning ordinance



Another pie-throwing faceoff between residents and commerce has surfaced at Church and 27th streets. Residents like Cathy Divine (left) are afraid that a proposed pastry shop, which would feature the eclairs and napoleons of baker Mervyn Mark (right), would create traffic, loitering and litter problems. PHOTO BY TINA WENDT-ABRAMSON

nance passed last year prevented any new food establishments from opening on the Noe Valley section of 24th Street. Although he was not certain, Dowdee said Mark's building might be close enough to 24th Street to be regulated by the ordinance.

That issue would become clear at the hearing, he said.

Because he owns the building, Mark says he can offer fine pastries at a much cheaper price than if he had to rent a new storefront. "My pastries are good. I use nothing but pure ingredients, no mixes or artificial chemicals like you see in a lot of pastries today."

San Francisco Examiner food critic and Noe Valley resident Bea Pixa agrees. "He's a culinary artist," she said. "He would be an asset to the neighborhood." Pixa discovered Mark's baked delicacies while reviewing a "very bad" restaurant whose only saving grace was the pastries. She has been a fan of his ever since.

"He'll give the other bakeries in the neighborhood a run for their money," she said.

Nevertheless, Mark appears to have at least some merchant support. All those he talked to within a two-block radius said they'd give him the go-ahead.

Mark currently bakes for a private company, which he preferred not to

name, but ever since he bought the Church Street building in 1983, he has dreamed of opening his own shop.

He rents the first floor to Steve Stein, who sells used guitars and gives music lessons. Stein has lived there since last year under a month-to-month lease, which he knew would terminate if Mark opened a shop. Before that, from 1981 to 1985, the Institute of Integral Studies used the space, and Mark claims the school probably generated as much traffic as he would.

But David Burton, who for 15 years has lived at 340 27th St., believes a food service business would attract more clients and cars than almost any other type of use. "A retail use, something open nine to five, would be fine, or a real estate office," he said. "But I don't want anything that has to do with food going

in there."

Burton also agrees with Divine that the nearby "parking is ridiculous. You can't park here after 4 p.m.," he said. "And Mervyn plans to stay open until 10 p.m."

Mark dismisses the parking complaints, saying he will attract mainly people from the neighborhood. And he says he will cooperate with the neighbors "100 percent. Whatever litter is created by my business, we would clean it up, and even more."

Some people have told Mark they're afraid his shop will attract loitering youths, like Happy Donuts at 24th and Church streets. "It's not really going to be a place teenagers hang around," he countered.

Burton says there is no way to guarantee claims like that. "I believe in free enterprise. And I have nothing against the guy," he said. "But I've been in business long enough to know that they'll promise you the world, then as soon as they get what they want, they do what they want."

He and Divine say they understand Mark's desire to practice his art, but believe his business goals should be weighed against the rights of the immediate neighbors. "The majority of us just don't want it," said Burton.

Mark claims that a good deal of the neighbors' opposition stems from a misunderstanding. He pointed to a petition circulated last month that stated he would open a "fast-food" take-out. "The petitions are misleading," he said, placing part of the blame on the city's refusal to come up with a more accurate definition for bakeries. "There's no way my pastry shop would be a 'fast-food' place."

If Mark isn't successful in opening his pastry shop, those who crave his eclairs and napoleons will just have to order them specially, as does Pixa, or skip the main meal at a "very bad" local restaurant, and go right for the dessert. □

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It's been a tough year. First the shuttle blew up, then Reagan offered Shultz to the Ayatollah for two CIA agents and a Sandanista to be named later. And now this: no *Voice* next month.

You'll just have to crawl through January without us. We can print an advance weather forecast, however: cold and wet. Fun month, huh? No *Voice*, crummy

weather.

Anyway, we'll be emerging from our cocoon in time to put out a February 1987 issue. Send us your ads by Jan. 20, your copy and calendar items by Jan. 15, and we might even include them.

In the meantime, leave your message after the beep. (The phone number is 821-3324.) □

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GOURMET ICE CREAMS

Condo Ruckus Stirs Memories of Clipper St. Skirmishes

Continued from Page 1

less to say, the neighbors are wary of the attendant human, vehicular, and mechanical noise.

Friends' Anti-Condo Fervor

Arge is witnessing the latest chapter in a history of holding out against condos in Noe Valley. One of the longest and best-known battles involved the Friends of Noe Valley—the neighborhood's residential activist association—and Hayman Homes, a company which since 1974 had wanted to put condos on the long Clipper Street hill, below Diamond Heights. As originally designed, these condos would have dangerously increased traffic, blocked a spectacular view and sunlight, and weakened the hillside.

Championing the cause of downslope neighbors on 25th Street, the Friends mobilized a letter-writing campaign and raised their voice at public hearings in the early '80s. Partly due to this opposition, development of the Clipper condos has only just now begun, and the developers have greatly modified their plans to accommodate neighbors' concerns.

"We'd like to keep projects of that [multi-unit] magnitude out of the neighborhood," says current Friends co-president Jacques Bertrand. "It's a single-family neighborhood, basically. We don't want upstart yuppies. Let them build in Pacific Heights, or the Marina, Forest Hills, or Seacliff or whatever."

The 22nd Street neighbors' first meeting in October convinced them of the need to increase the scope of their activity and the size of their group. They began leaving notes in mailboxes along 22nd, Castro, and Collingwood streets.

Several neighbors initiated letters and phone calls to Sharon Rogers, the city employee charged with preparing the obligatory environmental study of the proposed project. "Frequently neighborhood input will alert us to things we might not notice," notes Rogers. She

says she's found that Noe Valley residents "care about their neighborhood and have lived with a certain kind of ambience for quite a while."

Once they'd heard about the Friends, the Weils were quick to invite Bertrand to their second meeting on Nov. 10, and to advise their neighbors that "we should all become members of the Friends."

Les Wardell of Collingwood Street voiced his concern about the project's destruction of the trees beneath his home and the threat to the hillside on which he's perched. Marc Snyder, who lives on 22nd near Collingwood, urged contact with political figures, and noted that the size of the project (one unit more than the limit imposed by RH-2 zoning) would trigger a permit hearing sometime next year, at which concerns can be aired before the city's planning commission.

22nd St. Resistance Movement

In the past few weeks, the counter-condo movement has gained momentum. The 22nd Street neighbors made their case before a meeting of the Friends on Nov. 11 and gained the group's support for what has begun to look like a protracted struggle.

"Developers will select neighborhoods where there's the least resistance," warned Friend Marilyn Lucas, herself a real estate agent. "But if there's too much resistance, they may let it go."

In other activity, neighbors met with aides to Supervisors Harry Britt and Nancy Walker. And petitions were drawn up and circulated around the neighborhood for later presentation to the planning commission.

Meanwhile, Alternatives, Inc. is preparing for its own slow crawl through the city bureaucracy. "We deal with everything as it comes along," explains Arge. "A lot in this business is problem-solving."

But just as he had not anticipated the extent of the problem with neighborhood opposition, he cannot see the validity of

the complaints. He points out that the 12-unit building has been designed with "better aesthetics" than most nearby buildings of similar size, and that the single unit over the tunnel will "blend in" with adjacent older structures, peaked roof and all. Since the tunnel is covered and most foot traffic will use the Castro Street stairway, he doesn't think there will be undue noise.

Plea for Developers' Rights

And Arge feels that even if Alternatives, Inc. were not to pick up its option to buy, the property would soon attract another multi-unit developer. The current owner, he reports, is retiring and has been anxious to sell, and "it wouldn't be economically feasible to go in and refurbish" the existing house and maintain the landscaping.

"If people want to use other people's vacant land and keep it vacant," says Arge disdainfully, "they have the opportunity to purchase it themselves."

This option has crossed some of the neighbors' minds. But for the time being they're planning a meeting at the Noe Valley Ministry at 7:30 p.m. on Dec. 9, to share their concerns and activities with a wider public.

Bertrand says the results of Rogers' study will not be available till mid-December. And there are more studies, inspections, permits, and hearings to go through before groundbreaking, planned by Alternatives, Inc. for May 1987.

After completion of the tunnel, it would take about eight or nine months to construct the 12 "medium-income" condos, according to Arge. "As far as I understand it," he says, "[the neighbors] can make things more difficult and draw it out in time, but we have a right to have our building as much as they have a right to have their building."

And he'd just as soon not have to enter theirs again. "I don't want to walk in with 16 people glaring at me and all that bad energy coming my way." □

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Craftswomen Showcased on 18th Street

By Anne Semans

Gift-giving season is again upon us, conjuring up ghosts of Christmases past: aisles of Cabbage Patch dolls, big-bellied VCR salesmen, shopping malls hursting at the seams... all translating into major stress.

This year, why not trade in your anxiety for a holiday experience that combines shopping with culture, history, education, food and fun—all just around the corner. Join the Eighth Annual Celebration of Craftswomen at the San Francisco Women's Building, 3543 18th St., Dec. 6-7 and 13-14.

The fair will give you a chance to discover a multitude of unique items handcrafted by women of all ages, origins and interests, as well as show your support for the Women's Building, a women's cultural and community center since 1979.

Housing such organizations as Options for Women Over Forty, S.F. Women Against Rape, Somos Hermanas, the Alliance Against Women's Oppression, and Lilith Women's Theatre, the building plays host to a wide range of services and social activities geared toward women, but open to everyone.

Since the Women's Building defines itself as nonageist, nonracist and nonclassist, patrons can expect to find an ethnically balanced fair, says fair coordinator Rawna Romero. "Women who have created art indigenous to other countries tie us into a greater history, which makes for a much more exciting fair," she says.

Providing opportunities for a wider spectrum of craftswomen was one of the fair's goals this year, Romero said, so booth preference was also given to artists under 16 and over 60.

She emphasized that the fair helped craftswomen and organizations receive the kind of exposure not normally avail-



Artist Judy Shanon will be selling her "Dolls of Color" at the Eighth Annual Celebration of Craftswomen at the Women's Building Dec. 6-7 and 13-14. The dolls are patterned after African fertility figures. PHOTO BY NITA WINTER

able to them. "The fair is not only a fundraising tool, but a way to promote and support the lives of women artists and craftswomen of all origins."

So come prepared to discover the charms of such items as the handmade "Dolls of Color," patterned after traditional African dolls once used by women who wanted to get pregnant. Or play the *shakere*, a West African instrument made from a beaded squash gourd. Outfit yourself in hand-tooled jewelry and woven clothing, or choose gifts from an array of ceramics, hand-etched glass, quilts and wood carvings reflecting women's imagery.

Complement your shopping by examining the exhibits of women's art displayed throughout the four floors of the building. In the Vida Gallery, the crafts cooperative of the Refugee Women's Program will exhibit the richly embroidered, silver-beaded traditional costumes of the Lao Lu Mien, a highland tribal group from Laos. (Mien embroidery will also be for sale on one of the two floors of

the building devoted to crafts booths.)

Stop by the lobby to examine the Navajo rugs and quilts created by the elder women of Big Mountain, Ariz. Or take a look in Harriet Tubman Hall, which will feature the extraordinary work of batik artist Lisa Kokin. Romero describes Kokin's art as "very humanistic portraiture of women. It is political in nature, yet also has an understated quality which makes it very powerful."

The building interior, which recently underwent renovations, will be adorned with colorful Mexican papercut decorations made by the Latina Outreach members of Options for Women Over Forty.

On the third floor, you can have your fill of refreshments and non-stop entertainment. Dance to the music of Linda Tillery and Friends, enjoy the rhythm of the Kalilang Kulintang Dance Ensemble, a 23-member Filipino group performing native dances, or check out Alternative Measures, a feminist barbershop quartet. A black children's theater company, an Asian-American puppet troupe, and a

host of women comics are also among the 28 artists scheduled to perform.

Those interested in learning more about the Women's Building, or about other nonprofit organizations and small women-owned businesses, can visit the information booths on the mezzanine level of the building. Pick up a copy of *Connexions*, an international feminist magazine, talk to Tradeswomen, or view the art from women in prisons, presented by a group called Remember Our Sisters Inside.

Considering all that awaits you in the building, admission to the crafts celebration is a bargain at \$2-\$5 (sliding scale). Children under 12 are admitted free and senior discounts are available. The fair runs from 10 a.m. to 6 p.m. daily, childcare is available (there'll be a special play room for the little ones), and all floors are accessible by elevator. Proceeds from booth rental go to the Women's Building and its programs, so come out and share your Christmas spirit. Feliz Navidad! □

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The Lowdown on the Second-Story Story

Continued from Page 1

having all the necessary permits. Before Famous Nails opened at 3644 24th St. a few months ago, law offices had rented the space since 1973, according to one of the attorneys who worked there, Roger Rubin. He added that his firm had never gotten any special permits since Noe Valley Law Offices opened before they were necessary.

Yamuchi said each of the businesses on the Friends' list would have to be investigated individually to determine its status. The myriad of interim zoning controls which have operated in Noe Valley in the last decade make it difficult to immediately determine anyone's status.

Famous Nails owner Nguyen Fong is certain her business is legal and almost kicked this reporter out for having asked the question. The building owner, Dr. Michael McFadden, said he had heard of "some controversy, but I don't keep up with it that much," then hung up.

At least four other businesses on the Friends' list turned out to be legal, including three at 1304A Castro. A Cut Above Castro, Citizens Realty and Argonaut Realty and Mortgage won a conditional use permit at an August city planning hearing.

"We collected over 300 signatures to justify our existence," said stylist Sydney Mealley of A Cut Above Castro. "We were challenged by the East & West of Castro Club, and we were successful."

"But this place has been commercial since the 1930s," she added. "Making it residential wouldn't add to the community."

Mealley understands the Friends' desire to preserve housing, but believes that small entrepreneurs who struggle to set up shop shouldn't be thrown out. "It's okay to keep out the new ones, but they shouldn't penalize those already here," she said.

Richard Jordan of Citizens Realty at the same address did not take the news

that his business was being investigated with good humor. "Leave us alone," he said. "I don't know who is stirring up all this agitation, but I am sick and tired of this nonsense."

Bertrand was surprised to learn of the permit for 1304 Castro. "We weren't notified," he said. "If we had known [of the application for an exemption], we would have put up a fight."

He is sympathetic with business owners, but thinks action must be taken to make landlords and realtors realize they cannot rent out units as commercial when they should be homes. "It's not their [the businesses'] fault. I have nothing against these people," he said. "But basically, the realtors will keep doing it if they know they can get away with it."

Family and Marriage Counselor Richard Moore, one of the therapists at 3644 24th St., doesn't understand all the fuss. "I don't see how anything good can come of this," he said. "We spent a lot of energy refurbishing this place... and it's especially hard for therapists because we can't operate out of a storefront or commercial setting."

Moore said he didn't even know about the zoning restriction. He said the building was owned by Sahagan Real Estate on the same block. But a realtor at Sahagan said the firm had only handled the case and that the building owners were out of town.

A man working at the Bay Area Foundation at 110 Sanchez St. preferred not to give his name or comment on the Friends' accusations. Selva Realty of 24th Street is posted as the building owner, and a spokesman there also preferred not to comment.

Attorney Claire Pilcher, a founding member of Friends of Noe Valley, agrees with Bertrand's view that realtors and landlords are knowingly violating zoning regulations because they don't believe the city will enforce them.

"These are realtors, they're in the business. They've got to know what's going on," she said. Shop owners who unwittingly refurbish a unit to open a business are unfortunately "caught between the cracks," she said. If they are kicked out by the city, they can sue the building owners for misrepresentation.

Pilcher claims to know of 18 illegal conversions in Noe Valley that have been ignored by the city. She faults the planning department, as much as the landlords, for spending more time drawing up regulations than enforcing them. "Planning spends a lot of time and money putting out glossy books, but then they always say they don't have enough money for enforcement."

Dowdee defended his department, saying the load was larger than people realized. "We investigate every single complaint. It's just a matter of when." There is currently a backlog of 1,200 complaints, he said.

Bertrand places blame even higher. "The person to blame is the mayor," he said. "The resources are there but they haven't been allocated to city planning to do something about it."

"She's not a neighborhood person, so these things don't get attended to," he added.

Now, with city supervisors on the same side as the Friends of Noe Valley, maybe neighborhood zoning laws will get attended to. □

Surf's Out, Glen's Gone, so What's Up?

Continued from Page 1

the lease is signed. If our lease was sold today," says Upton, "we'd be out of here tomorrow. But it could take months." With rent "over \$3,000 per month," Upton thinks the next business "might be a 7-11 or a family-owned music and bookstore out of Hawaii." At this point, all that's certain is no one is committed.

It was rumored that Walgreen's drugstore was going to occupy the Surf Super space, but property owner Steve Pasquan says, "They [Walgreen's] flew out from Chicago and checked it out, but passed."

So a lot of prime commercial space is still available on 24th Street, between Noe and Castro. Why the delays? M-O-N-E-Y. The ugly truth is, paying for 5,700 square feet on 24th Street (Surf Super's size) is becoming big business. Reno Tognetti, formerly of Reno's Meats in Surf, attributed the demise of that grocery to one important fact: "The rent tripled."

Late last month, with the closing of his business only weeks past, Tognetti was still busy wrapping up loose ends at the now-empty Surf. After two decades

in the grocery business, he was naturally ambivalent about the store's departure. "I've seen a lot of changes," he says. "I'm not saying it isn't for the better, but it's too bad [Surf Super] is going. A lot of the old-timers are going to miss us. Who's going to take the time to deliver groceries?" (At press time, the neighborhood group Friends of Noe Valley was surveying other local grocery stores to see whether they might revive home delivery service.)

Like many longstanding businesses, Surf watched its lease run out, but couldn't afford modern rental premiums. So now Tognetti is afraid "it has to be a franchise that's going to move in."

Owner Steve Pasquan says the rent will now approach \$10,000 per month. He's still waiting for the right offer, though. "Seven-Eleven was in, then not," he says. Although Pasquan hasn't ruled out subdividing the space, he definitely prefers the idea of a single tenant.

And so, the harsh, economic realities of contemporary, urban living are played out in Noe Valley. Indeed, the free market is a bumpy ride. □

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EXPIRES DEC. 31, 1986

City Center Struggling To Maintain Ethnic Art

By Jeff Kaliss

The Mission Cultural Center, on Mission Street between 24th and 25th, has vibrated with sound and color for most of the past 10 years. But two years ago, Center Director Oscar Maciel had to move his operations to temporary quarters while the city launched renovations on the four-floor building, formerly Shaff's Furniture Store.

Maciel, a former home builder by trade, recalls his reaction when he returned to the Mission Street site this summer. "I felt depressed to see the mess."

Several of the inner doors refused to close or open properly. Nails had not been driven completely into plywood. Concrete was cracking because of poor pouring. And there were depressions in some of the new floors. Dissatisfied with what he considered to be inferior, city-financed workmanship, Maciel decided to postpone the center's reopening ceremonies until early next year.

A History of Growing Pains

Unfortunately, trouble between the center and the city was not exactly new to Maciel, or anyone else. In fact, the Mission Cultural Center and its three sister centers (Bayview, Western Addition, and South of Market) were created in the late '70s to quell neighborhood opposition to public funding of the posh Davies Symphony Hall.



For a decade the Mission Cultural Center has provided a gathering place for visual artists, theater, dance and music. But putting the facility in top shape has turned out to be an expensive and difficult task. PHOTO BY IRENE KANE.

The city agreed to set up nonprofit "community boards" at each center and to allow rent-free occupation of the buildings. The San Francisco Arts Commission's Neighborhood Arts Program (NAP) was given the task of administering the centers, and the Bureau of Architecture was charged with developing a long-range plan for renovation and improvement of the buildings, with input from the local boards.

The Mission Cultural Center, established in 1977, proceeded to hire staff and to offer classes focused on the surrounding Hispanic community. The front of the building and some of the inside walls were adorned with luscious murals. Mission Gráfica, the graphics workshop established on one of the upper floors, turned out award-winning posters and became the center's biggest revenue producer.

The community center also provided

administrative help at low cost to local arts groups, and rented out space. As Juan Pablo Gutierrez, the center's development director, points out, the neighborhood had never had a similar facility.

"There was no theater in the Mission except for the Victoria Theatre [on 16th Street]," he notes. "There were no major art galleries in the Mission that community artists could have access to. And there was no dance space." Gutierrez estimates that the center can serve 180,000 people per year.

As their reputation and scope grew, the center staff experienced a growing dissatisfaction with the limitations of the building. They attended a series of meetings with the city architect to voice their needs, which included installation of an elevator to ensure handicapped access, the creation of spaces for multiple dance classes, and removal of pillars which

blocked sight lines in the first-floor theater space.

But Maciel claims that the meetings were merely "tokens" and that community input was ignored. Instead, he says, the architect based his renovation plans on outdated "findings," developed 10 years ago by nonprofessional designers from the Neighborhood Arts Program. He notes that the elevator was never installed (although a shaft was), the pillars are still standing, and adequate dance space is yet to be created.

Funding Frustrations

Behind the planning process lurked the inevitable problem of funding. Money for "capital improvement," which is applied to the renovation of public buildings, has to be requested from the city by the Arts Commission. Fe Bongolan, the NAP's assistant director, points out, "There are a lot of buildings on the city's capital improvement list," including schools, libraries, police and fire stations, S.F. General Hospital, and "major performance spots" such as Davies Hall and the Opera House.

The Mission Cultural Center's own "improvement" was planned for three phases, the first two of which were finally initiated in October 1984 by contractors hired by the city's Bureau of Architecture. Phase I, for which the city allocated \$75,000, saw the installation of a sprinkler system and other work to bring the building into compliance with code. Phase II, budgeted at \$923,000, involved "redesign" of the first floor, including a stage, dressing rooms, a seating area, ventilation, earthquake bracing, stairways, and some doors, walls and floors on the upper levels.

"All you could do with \$923,000 is what we had done," says NAP Director Anne-Marie Theilen, but center staff were

Continued on Page 8

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MCC Looking for Trust and Money

Continued from Page 7

not happy when the work was finished last July. Theilen still contends, however, that the Arts Commission and the NAP bent over backwards to meet the staff's demands and that if some (such as the elevator) remain unmet, it's simply because money was used up elsewhere.

Theilen also believes that the Arts Commission itself may be partly to blame for building up false expectations. "I think it was stated to the [community] board and to the staff that the Mission Cultural Center could be renovated all at once," she explained. "At one point, the commission believed that the city would give them enough to renovate the entire building, which isn't so."

Gutierrez says he doesn't believe "that the city was ever serious about these centers. If they were serious," he claims, "they would have pumped in the kind of money that it takes to get a place like this into shape."

Gutierrez notes proudly that Mission Cultural Center has continued to produce (and increase) its own revenue, even during its exile to 2451 Harrison St. He'd like to do more fundraising, he says, but finds it difficult to approach funders when the center's tenure in the building is based on a year-to-year "Memorandum of Understanding," not a lease.

"No one is going to give you money," says Gutierrez, "if you don't have a long-term lease or have not bought your building."

Theilen counters that the city would be unlikely to consider a long-term contract until the connection between the center and the Neighborhood Arts Program can be made more secure. She is also disturbed that the center's community board "has had the same five members for the last five years. We want to



Juan Pablo Gutierrez, development director of the Mission Cultural Center, is upset that renovation of the center is incomplete. He accuses the San Francisco Arts Commission and the Neighborhood Arts Program of not listening to the community's needs.
PHOTO BY MARIELLA POLI

see a community board that's working for the entire Mission District," representing full ethnic and artistic diversity.

Maciel admits to certain "weaknesses" in Mission Cultural Center's record-keeping, but believes that it more than adequately represents the surrounding community, both in board composition and in program offerings. Even while on Harrison Street, he notes, the center has continued to offer a full schedule of classes in dance, theater, figure-drawing, screen printing, photography and music. In addition to housing the nation's only Center for Chicano Writers, Mission Cultural Center holds classes in Central American literature and the cultures of El Salvador and Nicaragua.

Santana Lends an Ear

Hovering over the unfortunate cross-fire of accusations is a guardian angel, in the form of rock guitarist Carlos Santana. Maciel first approached Santana after hiding under a table in the star's

dressing room a year and a half ago. "Santana has a very keen interest in the development of the arts, especially in this community where he grew up," Maciel discovered. "And we have provided him a vehicle to do something he always wanted to do."

One thing Santana did was to give the center part of the proceeds from his August 1986 performance at Shoreline Amphitheatre. The money has been applied to staff salaries and to defraying the cost of workshops, which the center offers at no cost to participants.

But Santana's "long-term involvement," says Maciel, includes the establishment of the Carlos Santana Endowment for Arts Education, "which will secure free classes for youth and will provide income on an annual basis, forever."

Rock impresario Bill Graham and Santana will kick off the endowment with a benefit concert in the spring of 1987 that will also feature Lucha Villa

(one of Mexico's best ranchero singers), jazz saxophonist Stan Getz, percussionist Tito Puente, and possibly Panamanian musician and film actor Ruben Blades.

Santana and his family will also attend the official reopening of Mission Cultural Center, tentatively set for the first week of February. Meanwhile, Maciel will draw on the center's funds and pool of volunteer labor to outfit the theater; install carpeting and track-lighting for the gallery and upper-floor partitions; and perform an overall cleanup.

Assuming that the building passes city inspection and that the opening ceremony and Santana benefit proceed as planned, the center should be off to a good start in the new year. Theilen hopes that when the city announces its arts budget next summer, there will be ample funding for Phase III of the center's renovation, which is supposed to finish up heating and lighting facilities and bathrooms on the upper floors. She estimates that the final cost of renovation will exceed \$2 million.

But both the Neighborhood Arts Program and the center staff and board will also have to put some energy into repairing what Maciel refers to as "an accelerated process of deterioration" in their communication. Theilen warns, however, "It's insane to criticize the NAP if you're trying to get more funding from the city."

And the city may very well be thinking more at this point about directing funds a dozen blocks to the north, to turn the Armory into a snazzy movie studio, than to maintain and develop a local arts facility. If priorities can be adjusted in favor of neighborhoods, it will have to be done where the purse strings are: in City Hall, in Sacramento, and on Capitol Hill in Washington, D.C. □



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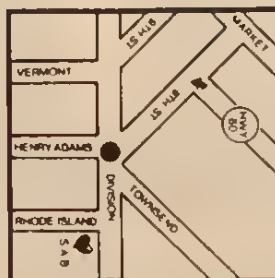
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Over the last dozen years, the Farm at Potrero Avenue near Army Street has made fertile ground for a profusion of musical and theatrical events as well as an ongoing bilingual daycare center and community kitchen. It also provides for the care of goats, chickens, ducks, rabbits, and various crops.

Now the Farm is threatened with eviction by its landlady, Marilyn Goode, who is thinking of developing the property for business purposes.

Crossroads Community, which manages the Farm, is raising money to cover legal costs and, if possible, enter into a new lease with Goode. Events include a marathon weekend fundraiser Dec. 12-14, which will feature two nights of music and an afternoon poetry session. There are also collection cans at Rainbow Grocery and other sympathetic sites. If you'd like to help or find out the details of the marathon weekend, call 826-4290.

KIDS FAIR AND CARE

Instead of having to settle for a manger, many local kids make their home-away-from-home at the Noe Valley Ministry, 1021 Sanchez St. The Noe Valley Nursery School, which operates as a parent cooperative for children 2½ to 5 at the church, is hosting its first annual Holiday Fair there from 10 a.m. to 4 p.m. on Dec. 6. There will be craft booths, Christmas decorations, and items from Levi's, Esprit, the Incredible Christmas Store and others. Profits go to the school, and you can call Suzi Partier at 647-6567 for details.

Then, on Dec. 20 & 21, the Noe Valley Ministry offers "Christmas Babysitting" as a heneht for its building renovation fund. For a minimal hourly cost, you can go shopping and leave your kids to the delights of ornament-making, sing-alongs, films (*The Red Balloon* and *White Mane*), and snacks provided by Real Food Co. Hours are from noon to 6 p.m. Saturday (Dec. 20) and 1 to 5 p.m. Sunday (Dec. 21). Call 282-2317 for more information.

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both arty and unusual if you drop by the Fifth Annual Open Studio at the Old Sears Building, Army and Valencia streets. The artists who live and/or work at the site are opening their doors to exhibit and sell a spectacular assortment of paper, prints, photography, jewelry, wood sculpture, hand-woven rugs and clothing. Come between noon and 5 p.m. on Dec. 6 and 7.

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CELEBRATING PROP. D-DAY

Coleman Advocates for Children and Youth, profiled in these pages last year, is delighted with the passage of Proposition D. The city's playgrounds and gyms will now be open to kids for after-school

recreation programs. To celebrate, Coleman is honoring its board president Art Tapia, a police sergeant, and Supervisor John Molinari, a champion of Prop. D, with a "Playgrounds-for-Kids Victory Dinner and Dance" on Dec. 12. The event, with dinner beginning at 5 p.m. and dancing at 8 p.m., will be held at George Washington High School, 600 32nd Ave., and will feature Lone Shark and the Fishnets, who will evoke a '50s sock hop. For tickets and information, call 641-4362.

HOLIDAY HOSANNAS

Ever since "The Little Drummer Boy" and "Angels We Have Heard on High," the month of December has been associated with music, and this year is no exception. This month's offerings start out with jazz/performance artist Idris Ackamoor and Rhodessa Jones, appearing in the Noe Valley Music Series at 1021 Sanchez St. on Dec. 6. The pair will be joined by a fascinating phalanx of musicians, dancers and actors.

The following Saturday, Dec. 13, will be quieter but no less delightful as

Golden Bough presents its annual Christmas concert of British, Celtic and Norwegian music and Old World carols, using folk instruments and four lovely voices. Guitarist Eric Tingstad and pianist Spencer Brewer will take us into the New Age on Dec. 20. All concerts start at 8:15 p.m.

Dale Miller, of 24th Street's Noe Valley Music shop, will bring us the pleasure of the company of pioneer guitar stylist John Fahey at the Noe Valley Ministry at 8:15 p.m. on Dec. 19. Fahey, a hero to Miller and many of us who survived the '60s, will perform some of his scintillating arrangements of Christmas carols, and Miller will open for him. Call 282-2317 for information on all the Ministry concerts.

The Ina Chalis Opera Ensemble has been rehearsing for weeks at Chalis' home on Hoffman Street for an all-Menotti program, which coincides with the American composer's 75th birthday. The ensemble will present the Christmas favorite "Amahl and the Night Visitors," along with excerpts from the rarely seen works "The Telephone" and "Help, Help, the Globolinks," at Community Music Center, 544 Capp St., Dec. 13. There will be two performances, one at 11 a.m. in conjunction with a free children's Christmas party, and another at 2 p.m., for which a donation is asked. The group will also perform the following week (Dec. 21) at Pilgrim Community Church, 400 Randolph St. Call Chalis at 826-8670 for details.

As a New Year's tease, look for the Noe Valley Music Series to continue with neighborhood notables Alex de Grassi (guitar), Bruce Forman (guitar) and Larry Kasson (flute) on Jan. 3; the Scottish sounds of Alasdair Fraser and Paul MacNeill on Jan. 10; jazz pianist Mary Watkins and violinist Patricia Weiss on Jan. 17; the comedy team Femprov on Jan. 24; and the Clubfoot Orchestra with Joyo on Jan. 31. As in 1986, the concerts start at 8:15 p.m.



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Susan Peterson

Editor's Note: After attending the closing reunion of the Acme Metal Spinning Works Cafe last spring, Susan Peterson (now a resident of Prescott, Ariz.) felt "an irrepressible impulse" to write about the neighborhood she once knew and loved. What follows is her perceptive essay on the passing of an era in Noe Valley.

I'm a New Yorker by birth, a San Franciscan by experience, the resident of a high desert area of Arizona for the past five years. And some months ago,

I took the opportunity for a sentimental journey. Always the sideline observer, I felt compelled to write about what I remembered, and what has become of it. San Francisco has left an indelible mark on me, as it does on those of us who leave, but keep returning.

So, this story is about the after-image I hold of a past, and its update. It's my personal epilogue to a piece written by Herbert Gold for the *San Francisco Examiner* in 1974. His article described the specialness of a "new hip bohemia" that was just coming into being, and of which Noe Valley was a part.

The neighborhood was to be seen as "lower-hip (and) standard-American... [with] a certain lyric flow, a family damp." It was "middle class, plus lower middle class straight; plus welfare hip, plus foodstamp straight—overlapping categories [of] plugging-along, gay, women being liberated, unisexual radical." It was the kids who hadn't decided whether to be "straight or gay, hip or earnest, welfare or working, dropouts or never-made-its."

The streets were alive and vividly textured, and I was, within the framework of Mr. Gold's poetic license, Susan the waitress at the Acme Cafe on 24th Street.

The Acme was neither fictitious, nor just a cafe. It was representative of a piece of time, and it was open stage for many forms of young talent and hopes. For some of us, expatriates of less receptive places, it provided a family unit, an identity. It was to have far-reaching personal consequences.

Newly arrived in this Noe Valley atmosphere, I watched and called it "our Paris of the 1920s." Working at

the Acme paid for the dance classes. It took care of the bills while we made music and theater and had warehouse openings south of Market. It was a dishwasher pirouetting seductively through the cafe, with a jukebox that had the best damn selection of jazz in town. We worked between classes and took the time out between orders to massage one another's shoulders. Each respective effort was supported—the low-budget movie, the mixed media event, the play, the book of poetry. There was room for us in this neighborhood of settled, unpretentious "serious" business.

Little stress seemed to be generated between the boundaries of the disparate lifestyles living side by side. The esoteric atmosphere of the metaphysical bookstore, the philosophy of the chess-playing cafe, the flair of early 24th Street boutique—they all coexisted fluently with the serious stuff: the hardware store, the glass shop, the corner restaurant serving over-cooked vegetables to Social Security recipients.

Many types found their way to the Acme for its cheap meal of lentil soup, Irish soda bread, and coffee; if not for that, then for the ongoing floor show, or the opportunity to make living and/or working connections. It was the place to hang out between gigs, to update the meaningful journal, to check out the local lovelies, to have the floor. The bars on the street were most definitely blue-collar and pre-fern; the rents were affordable; and the jazz of community advertising spread itself profusely over key billboards through the neighborhood.

Some of us were politicized for a later

(real) world. We were serious passionate workers in a hip cafe with (what we saw as) "capitalist" underpinnings. We had love affairs, and some of us changed trains sexually. If not sexually, then ideologically—we were nurtured into discovering the Sisterhood. A few of us had babies. My own was self-evident over the apron for months. The activity on 24th Street was something like an involuted piece of tapestry, and friendships were made that still remain, and have seemingly become, lifetime "occupations."

In the last week of May, I returned to attend a reunion. The grapevine had it that the Acme had finally been sold, and the owners were calling together a party. For my life, a going backwards was appropriate right now. I needed to see my ghosts and remember how it was. I was anxiously prepared to experience our own "Big Chill." Of course, not all of us were there. In fact, I walked into the reunion to find a lot of faces I didn't recall. Were they the people of the Acme's past five years? Business associates? There were so many 1986-style yuppies (no offense, and let's face it—with affection I say, our old employer was a yuppie before yuppies were). Anyway, so much for any unwarranted proprietary feelings on my part.

Some of the old crew are in New York or L.A. doing professionally what was being tentatively explored back then. And some are still to be found in San Francisco, struggling to "gel," even as we find ourselves in or approaching middle age.

Continued on Page 12

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Paul O. Williams

Editor's Note: Duncan Street resident Paul Williams mailed us this essay describing his gradual (and sometimes painful) transformation from a friendly Midwesterner to a card-carrying Neo Volleon. We apologize, Paul, for not networking with you about the Voice Welcome Wagon. Drop by our office for your free acupuncture bear-hug and safe-sex packet.

I am a recent immigrant to Noe Valley from rural southern Illinois. Naturally I'm experiencing culture shock.

In Jersey County, Ill., people tend to want everybody else to be like them. They have all kinds of ways of bumping, cuffing and gently herding others into line. One may wear a St. Louis Cardinals cap, for instance, but never a Cubs hat unless one has a taste for scorn and derision. Men don't wear shorts. Well, tourists might. But there are no tourists.

In San Francisco, people group together, too—but in a myriad of different disciplines, beliefs and amusements, many of which the Midwest never heard of—like love through astrology or rolfing. ("Say, did you hear what happened to Dan? He got rolfed." "No. That's too bad. Will he get better?" "Well, they don't know yet. They say it's pretty bad.")

One of the first problems the casual misfit from two decades in Jersey County runs into involves saying hello. On the street in the county seat, one

says hello to any stranger not reading the paper. In my small town I waved at passing cars with so much glare on them I couldn't see who was inside. Otherwise, somebody was sure to feel snubbed. In the country there, one waves at cars, people on porches, hay loads and tractors.

Needless to say, this would cause consternation in Noe Valley. And when I first came along it did. Nobody called the police—I think. They just glided by, faces glazed over. I paused



in mid "hi," feeling the chill. I became a ghost. It was worse than being back in Philadelphia. For one thing there seem to be more genders here. Men tend to be afraid of each other, except very old ones, who will give one a nod. Most of them are doubtless from Ohio.

As for women, well, even I have sense enough to look through them as if they were made of glass. Some are. And children over 3 must be studiously ignored. Younger than that, they can be smiled and winked at when they are clutching a parent. They seem to like it. So do the parents—but the winker must be bald or have a lot of gray hair. And if somebody is walking a dog, you can say hello to the dog if you are that neurotic.

Obviously, I am evolving rules, being unwilling to zombie down 24th Street as though it were deserted. My residual Midwesternness demands some human recognition, say one person in two hundred. Otherwise it's just too weird.

Clerks in some small shops will chat a moment if they aren't too busy. They like a joke or two. But not in banks. They take deposits readily enough, studying the checks to make sure they are real. If you want to withdraw your own money, though, you can feel the tension, see the tight lips, the narrowed eyes. The camera monitors stare rudely, no doubt checking your face against a file of mug shots. And to think for years I've been walking up to a teller who has reached for her money and said, "Well, Paul, going to the grocery store again I see."

Giving people the right of way at a four-way stop has become a game with me. Some people seem pleased, others astonished. At any rate, people's natural friendliness glows slightly through the lacquer of San Francisco reserve.

One can say hello to policepersons, but they are generally looking the other

Let
BYLINES
be
BYLINES

way or admiring the cornices of buildings. People watering their gardens are unaccountably friendly. Of course, they can turn the hose on you if necessary. Men washing cars are generally open with passersby unless the cars are blocking the sidewalk. In such cases they look at you as if to say, "Where in the hell did you expect me to put it?" In the Midwest it is rude to put a car across a sidewalk. It causes anger. If the owner were not there, boys would walk across the hood. Of course there is no need. In Illinois there are places to put cars.

If I've been jogging and am obviously sweaty and exhausted, people seem friendlier. I think it is pity. But if one jogs by a family playing in their side yard, one glance at them seems to cast a cloud of embarrassment over them.

I still want to bend the rules, though, because it is easy to ignore everybody, but it isn't much fun. However, I'm learning. Just the other day I was toiling up the steep part of Newburg with a fat sack of groceries from Little Bell when a man slowed his car and asked if I needed a ride. I looked it. "No thanks," I puffed out. "I need the exercise." He waved and went on. Now I wonder what that guy wanted.



Are We Feeding Too Many Meters?

By Denise Minor

One day last month when Austin Rogers was looking for a parking space to do his shopping, he noticed someone in the 24th Street parking lot feeding the meters in front of a number of cars.

The man, who was wearing a mechanic's jumpsuit, then crossed the street to enter Noe Valley Auto Works at 4050 24th St.

"They're using it to store their cars," said Rogers. "I've noticed it twice when I was waiting for a space to shop at Surf [supermarket]."

A Voice reporter who spent a Friday afternoon in the area did not notice any meter feeding. But mechanic Alex Dirige of the garage admits the Auto Works parks cars in the lot, though he thinks there is nothing wrong with that. "Every-

one's entitled to park as long as they're feeding the meter," he said. "The restaurant over there and the other businesses around here all do the same thing."

"It's not illegal as long as you're paying," he insisted.

Not so, according to Parking Control Officer Debby Wong. "It's illegal to feed the meters."

However, the only way to tell if someone is meter feeding is to chalk a car's tires, a duty usually undertaken when police receive a lot of calls.

"It depends on the amount of complaints. We chalk on Polk, Union, downtown and sometimes on 24th," she said.

"It's usually a neighborhood merchants' association that calls," she continued. "And the more noise we hear from a certain area, the more we have to satisfy it."



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Let BYLINES be BYLINES

Continued from Page 10

Those hardcores or sentimentalists who did make a showing got together afterwards and, sitting in a circle, felt how much we were still our recognized selves to one another. We checked out the facts and found that we range in age from 36-48. We are no longer young, and we have different types of responsibilities facing us... insistently.

The old neighborhood, as I knew it, is not intact. But for a few small pockets where the old spirit manages to exist, the little "bohemia," is all but gone. The street is chi-chi, it is slick; it's built for consuming and taking care of very specialized business. The people on the street are not the street-dwellers of its past. The traffic appears homogenized. The texture is going, the surprise is gone. Here are the purposeful consumers of 24th Street videotapes, Italian coffeemakers, and (admittedly wonderful) French pastries. One by one, the old landmark businesses, the 24th Street fixtures, are disappearing. It seems as though small enterprise is being eased out as Noe Valley real estate becomes prime stuff.

In checking out the ads in the local neighborhood paper by category, what is found is that the greatest quantity of advertisement is for restaurants, and that number is equal to the number of exercise possibilities offered. Next in abundance are ads for child-related business (alternative schooling, clothing, accessories), and finally, it's a toss-up between real estate agents and attorneys. Maybe it's to be called Progress, or better yet, Maturity. The neighborhood's coming of age in 1980s fashion.

Even those of us who didn't make a daily habit of the Meat Market Coffeehouse in the old days, go there to see old faces, to remember, and to touch that time and place where the action, as Herbert Gold put it, was both "aimless

and aimed." (Prior to submission of this, I was told that the Meat Market is now also closed... on top of all else, there go some damned good bagels.)

This has been my way of "taking notice." So few transitions are celebrated or mourned, or even mentioned in passing. Thank you, Herb Gold, for that piece you wrote 12 years ago. You observed and recorded the beginning of an exciting moment in San Francisco time.

Thank you, Joel Coopersmith and Frannie Coopersmith, for providing some type of ending. As the last sign on the Acme door so eloquently put it, *Closed Forever—exit stage left.*

P.S. To those in the Cast of Characters who didn't make it back—wherever you are, the rest of us remember and send love.



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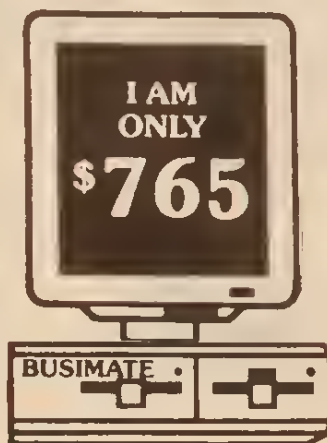
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Lively Lady Helps You Cook Greek

By Phebe Fletcher

People aren't traveling much these days. And maybe you're not either. But that's nothing to drop your fork over—unless you're like Anastasia Youvanopoulos, whose Greek grandmother once told her when a fork fell out of her hand, "That means company's coming!"

Company's always coming to Anastasia's flat on 24th Street, and has since 1983, when she set up an informal Greek cooking school in her home.

"We have Sunday afternoon cooking parties, or a *spanakopita* night, featuring the making of spinach pie; calamari night, including how to prepare the squid; *mous-saka* night, when we prepare an eggplant lamb dish; or *baklava* night, when after cooking, people sample the famous pastry. Whatever people want to learn, we make it together," Anastasia says.

Anastasia, whose nickname is "Shasha," has lived in Noe Valley for 10 years. She has a warm, sun-brown face, sparkling blue eyes, and arms and fingers that flow as she talks—perhaps from her years as a Middle-Eastern dancer.

"I want to make Greek cooking accessible to anyone," says Anastasia, whose cooking skills are backed by a master's degree in education. "Why not spend my time at what I do best?" And so, Anastasia teaches, caters and fills orders, and sometimes even volunteers at Family Development Center, where she used to work.

Anastasia learned the secrets of Greek cuisine at an early age, in the warmth of her family kitchen. "My grandmother came from Castoria in the mountains of Macedonia to New York with her family when she was sixteen. When I was growing up, there were eleven of us together in our extended family, including my grandparents, and my aunt and uncle."

One of her earliest memories is of her grandmother teaching her to bring out the guest tray of spoon sweets called *gliskima*, followed by a tall glass of water.

"At first we made *koulouria* [cookies]. On Sunday afternoons my two sisters and I had Greek tutoring, and we practiced our phrases with the sweets tray," which was filled with sugar-preserved fruits like watermelon, grapefruit and quince.

But "tasting and sampling is the better teacher," according to Anastasia, whose classes are designed to prove the rule. She now focuses on main dishes and *mezedakia*, which means "something to whet the appetite."

Like her classes, Anastasia's new catering business has been gathering samplers and fans. "Some people who called me were having a party for friends who were going to Europe, and I offered to cater the going-away party with some *tiropites*," which are hot Greek



Anastasia Youvanopoulos mixes a lot of enthusiasm into the Greek goodies she concocts in her 24th Street flat. Her culinary prowess can be sampled in her cooking classes and at a number of local outlets, including Nuccio's Deli on Diamond Street. PHOTO BY JOEL ABRAMSON

mezedakia (appetizers) with three types of cheeses in the filling and flaky, filo pastry. Everyone loved them."

This reporter found that the nut flavor shone through in Anastasia's all-honey baklava, a pastry to which other cooks add sugar, she says. Though she teaches its preparation, "The truth is, I don't even eat baklava. I want to be able to [belly] dance!"

You can find Anastasia's baklava at the Nuccio Deli at 649 Diamond St., a couple blocks north of 24th. There you can also try her *dolmades* (stuffed grape leaves), or warmed *croustade*, a mound of round filo dough piled high with spinach, feta cheese, green onions and seasonings before being cooked down to mouth-size height.

Holiday specialties that Shasha offers this year are cranberry bread and pumpkin pie made with fresh-steamed pumpkin, honey, and graham-cracker butter crust. "I just love to work with fresh food."

If you like fresh healthy foods, too, then Greek cooking will probably suit your taste buds. "The Greeks don't eat a lot of meat; the land can't support it," says Shasha. There are small amounts of meat in the stews and casseroles, but Greeks reserve their roast lamb for holidays. Olive oil is unsaturated, and doesn't affect cholesterol levels, according to *Laurel's Kitchen*, the natural foods handbook. Greek dishes abound with fresh fish, Greek herbs full of minerals, and vegetables, such as zucchini,

spinach, and yellow squash. According to Anastasia, you'll almost never find acidic tomato and lemon used in the same dish. "They don't seem to keep as well together."

But what many people—even world travelers—may not realize is that this Greek "health food" has ancient roots, and some well-known elements of French cuisine actually originated in Greece. Take the seafood dish *bouillabaisse*, for example, created by Greek inhabitants in Marseilles; compare recipes and you'll find many similarities between the French and classic Greek versions of this fish soup.

Greek writers as early as 200 A.D. refer in great detail to dishes with *mayoneza* or mayonnaise, and *bechamel*, or white sauce, invented by Orion the Greek. The Greek *avgolemono*, or sour sauce, strongly resembles the egg-and-lemon hollandaise.

Putting together a Greek catering business from scratch has been no honeymoon for Anastasia, but she knows "this work will come out right. Listen to this music, the [Greek] words are 'If you act with love in your heart, it will be well with you.'"

"When I cook, it's like a meditation, an active one. Like today, it's my birthday," she said, patting a damp towel on a drying stack of filo dough. "I'm doing a cooking demonstration, I have shopping to do, orders to make and deliver, a flyer to work on, and I have to look nice. So I put music on and I dance. While I cook, I start moving to the music which gives me the mood [she was already swaying]. . . because life is fun!"

If you'd like to sample Anastasia's delicacies and make them yourself, call 826-5886. Once you learn the art of Greek-style cooking, you can drop a fork whenever you like. Then, invite your friends. □

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Spiffy Strays and a Dunked Director

Every dog had his or her day last October when the SPCA held its Adopt-a-Stray fete at Justin Hermann Plaza, at the foot of Market Street. And *Voice* photographer Mariella Poli was there too, bright-eyed and bushy-tailed. Strays from the SPCA's shelter on 16th Street (such as 3½-month-old Neptune, who poses below with handler Barbara Makris) found a role model in Channel 5's Muttley, shown at right and below center with TV co-star Mac. A 12-dog Doberman Drill Team dashed yelping over barrels and through chutes (below right). And Susan Heit, who operates her company, Splash Down, out of her 25th Street home, offered spectators a chance to douse SPCA President Richard Avencino in her portable dunk tank (bottom, left).



Although Adopt-a-Dog month has passed, you can still find a lovely and loving friend like Aggie, shown at right with Cathy Wright, by visiting the SPCA at 2500 16th St. any day between 11 a.m. and 7:30 p.m. Each dog you adopt gets free grooming, pet care info, spay-neuter surgery, and animal behavior consultation, and cats get similar services. And you can rent a dunk tank for your favorite charity or worthy cause by calling Susan Heit of Splash Down at 648-6855. Richard Avencino (left) did, and he's smiling!



**Photos by
Mariella Poli**



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D. H. Lawrence

Stanley felt unhappy:
life has no meaning.
He looked frightened.
We tried to cheer him up
in our various ways, some
agreeing with him, others
predicting he was wrong.

Stanley left for home
but stopped at Fifes,
a gay resort. In the course
of our evening he'd had
some grass and three beers
and now he ordered another,
then another.

Any man, any man floated over
on the slightest inclination
of Stanley's head—
then the Groundskeeper.
Stanley admired his spirit
and he spent the night
in the Groundskeeper's cabin
with its cot, its cat
and herb garden.

Next morning I met Stanley
for breakfast. He related
the story and added that
he felt a lot better.
He looked better.

When we were convincing
Stanley, Giuliano, Stanley's
lover, suggested love.
We all thought love, like metaphor,
was a temporary measure,
but we all would have voted
for the Groundskeeper.

—Robert Glück

Government

To choose a profession each adult must afford the government a piece of his parent's body, the piece depending on the profession. A male gives from his mother's or grandmother's body, a female gives from her father's or grandfather's. For instance, if a man wants to be a lawyer he furnishes the eye-teeth of his mother or grandmother. The man or woman must yield a more substantial section for employment less beneficial to the community, an example of government channeling. The woman who decides to be indigent must part with her father's legs.

Fashion responded, the flat-chested look, designers and movie stars. Style conscious parents sever their breasts to show baby will be a doctor. A considerable number did this never supposing the details of the body-assignment law would change. When they did change, people had their first inkling that the government was against them.

—Robert Glück

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and told her about the dreams
in which I died. She said
that's very interesting,

then added I'm really tired,
I need to get some rest.
But she kept asking questions.

Then she read the Tarot cards
First I asked about romance with
another woman and drew the five

of disks—an old crone
kneading bread. That means
lots of hard work, she explained.

Then I asked about my new job
and picked the lovers. She said
that's very interesting.

—Larry Beresford

ANT

The dead ant
on the rim
of the clear

plastic baby
shampoo bottle
illuminated

in a lovely
glowing amber
by the morning

sun through the
frosted window
has now lost the

articulation
of details—head,
legs, ruptured

abdomen—that
first attracted my
eye weeks ago.

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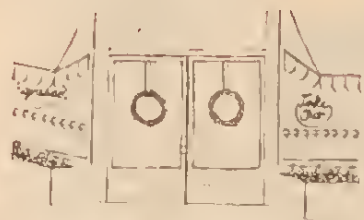
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Work Going Swimmingly for Noe Valley Sports Owner

By Lisa Hoffman

Noe Valley Sports could have become an athletic Mrs. Field's or Walgreen's when it was put up for sale by owners Anne and Alger Boyer last year. But because of the Boyers' determination not to sell to a conglomerate, the store remained a neighborhood fixture.

Jack Pekarek, who had been a Noe Valley Sports employee for four years, purchased the store this summer.

"They could have sold it to a Big 5 or an Oshmann's," says Pekarek. "But they wanted to keep it local. They would have sooner closed it than sell it to mass merchants."

At 30, after 10 years in the sporting goods business, Pekarek now enjoys being the boss. "Before, I just did sales. I never ordered. I didn't have the control I have now as owner. I was so limited in my abilities to enhance the store."

Pekarek is eager to tailor the store to Noe Valley's unique athletic needs. Shifting the store's focus from clothing and accessories to basic sports equipment is one change Pekarek feels will benefit the neighborhood.

"You have to have some fashion," he admits, "but I want a real sporting goods store in Noe Valley. I want a store where you can walk in and buy a pair of cleats, where you have bats, not just batting gloves."

So far, he says, reaction to the new emphasis has been positive. But Pekarek still needs "people to tell me what they want so I can better serve them."

Pekarek says long-time residents have been especially enthusiastic about his approach to business and commitment to the neighborhood. "Noe Valleyites who have been here 30-50 years have told me so much about what it used to be like. . . . Their parents had businesses on the streets," he says. "They're glad I'm here, keeping Noe Valley in the family."

Like many residents, Pekarek is very much aware of how rapidly the neighborhood is changing, with small merchants being replaced by chain stores.

And he has mixed feelings about the new influx of business. "Some could enhance Noe Valley," he says. "But let's face it, 7-11 couldn't care less who you are."

Pekarek wants to maintain Noe Valley's "small-town" image. "I grew up in



Jack Pekarek sometimes blows bubbles from the bench in front of Noe Valley Sports. But Pekarek, as the store's new owner, is serious about keeping up with the variety of athletic equipment and outfits that the neighborhood demands. PHOTO BY TOM WACHS

a small town in southern California," he says, "where one sporting goods store

had all the advice, equipment and information to serve the community."

He gives 10 percent discounts to Live Oak School and the Masters' swim team at Garfield, a nearby public pool, and addresses the needs of the area's many swimmers by offering a large selection of bathing suits and 12 different kinds of goggles. Team sports, particularly softball, flourish in Noe Valley, and Pekarek hopes to better serve them after the Christmas season, he says.

Until then, he'll continue "working harder than I ever have in my life. I'm waking up with my head full of great ideas and feel like I don't have time to do anything anymore—and I love it."

He does, however, take an occasional break from the decision-making, indulging in the zanier side of his personality. "When you see me blowing bubbles on the bench in front of the store on my lunch hour, you know I'm taking a break from life."

And after the break, it's back to work for Jack Pekarek, because "Noe Valley Sports has only just begun." □



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Booklegger: A Press for Feminists

By Kit Cameron

The publisher of *ELSA: I Come with My Songs* is an energetic, cat-loving Noe Valleyite named Celeste West. On a sunny back porch overlooking the neighbors' urban agriculture, she edits and produces a growing collection of books through her company, Booklegger Publishing.

Booklegger started as a magazine for librarians that reviewed independent publishers and feminist books receiving short shrift from more mainstream publications. The magazine (a collaborative effort of four feminists) was itself an outgrowth of *Synergy*, a periodical the San Francisco Public Library put out from 1967 to 1974.

"Those were the bippie-dippie crazy years" of the '60s, recalls West, and *Synergy* chronicled reviews of books about contemporary issues—gay liberation, feminism, ethnic struggle, radical therapy—as well as thoughtfully researched essays on the subjects.

In the early '70s West also produced her first self-published book, *Revolting Librarians*, a radical manifesto that encouraged libraries to offer more services for low-income users ("switchboard information of essential services, information not easily available through other city agencies").

It was through *Synergy*, however, that soon-to-be independent publisher West met Elsa Gidlow. The lesbian poet, living in the back woods of West Marin, picked up the library publication from her local bookmobile and wrote West ("using a fountain pen with brown ink"), enclosing a copy of her poetry, *Moods of Eros*. A subsequent lunch invitation led to a 15-year friendship and collaborative partnership.

Booklegger, meanwhile, evolved from a serious but financially doubtful periodical into an independent press in 1978 via its last issue, "The Passionate Perils of Publishing." The "book-length magazine" encouraged those with something to say to not only say it, but to develop the marketing smarts to sell it to a publisher or publish independently.

Two feminist filmmakers took that advice and came to West, by now the only survivor of *Booklegger's* financial burn-out, with an idea for a book on films by women. "I still get orders for that little publication," she says, "and it's so out of date." *Women's Films in Print*, like *Revolting Librarians*, was a phenomenal success because "in 1978 there was nothing like it," says West. The annotated guide to women's movies was quickly followed by the more analytical *Positive Images*, a guide to non-sexist films for young people.

Since 1978, Booklegger Publishing has brought out six books. Meanwhile, West has supported herself through freelance editing and writing, as well as consulting with would-be self-publishers, and plowed all of Booklegger's profits into the next project. Distribution



From her Noe Valley hometown, Celeste West oversees the development of Booklegger Publishing, which produces books of poetry, prose and information by and for women. PHOTO BY LAURA WILENSKY

through Bookpeople, in the West, and Inland, on the East Coast, enables her to spend more time on the creative aspects of publishing and less on the selling, although, she says, "Word of mouth is the best publicity."

West's friendship with Elsa Gidlow encouraged the poet to republish her *Sapphic Songs*, out of print since its original publisher folded. *Sapphic Songs* was published under Gidlow's imprimatur (Druid Heights Press), with all production work done by West. Then, in 1984, the two of them began working on Gidlow's autobiography.

ELSA: I Come with My Songs began

as a novel about Gidlow's early life, and eventually evolved into the book it is today. Because of the author's advanced age, West worried that the book wouldn't see print before her death. "Elsa joked about the ultimate deadline," West said. Their choice of printer was based on a promise of a speedily produced job, which then was unaccountably delayed. Finally, in the spring of 1986, just a few months before Gidlow's death, the finished book saw the light of day.

West hopes the rights to *Elsa* will be picked up by a larger publisher. In the meantime, sales have been brisk, partly because of Gidlow's worldwide correspondence with feminists and artists and partly because of her much beralded appearance in the film *The Word is Out*.

Having been "up to my ears with *Elsa*" since 1984, West is eager to start her next project, *The Lesbian Almanac*, a compendium of "useless and useful information for lesbians," such as suggesting power of attorney for couples living in non-traditional relationships. She realizes that in self-publishing, as in most ventures, "You gotta make it happen before someone else moves faster than you and puts out the same product." □



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Review

ELSA: Pioneer Lesbian's Odyssey

ELSA: I Come with My Songs
Booklegger Publishing
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Reviewed by Kit Cameron

Elsa Gidlow—poet, feminist, radical and lesbian—traveled the swift course of the 20th century. For those of us who never had a chance to meet her, she recorded her life in a memoir, *ELSA: I Come with My Songs*, published at the time of her death earlier this year.

Born in 1898 to poverty and hardship, Gidlow nevertheless educated herself by reading anything she could get her hands on. As a teenager in Montreal, while at



Poet Elsa Gidlow's 88 years, recorded in her recently published autobiography, were filled with artistic and political activity that made her a harbinger of modern mores.
PHOTO BY MARCELINA MARTIN.

the first of a series of mind-deadening clerical jobs, she began to write poetry and decided to find a group of like-minded artistic folk. She placed a letter in a local newspaper inquiring, under a fictitious name, if an "artists' group" existed. The following week she answered the ad, this time using her own name, and announced that such a group was forming.

With one of the artists who joined her weekly soiree, she began to publish her work in an underground periodical, *Les Mouches Fantastiques*. Besides poetry, satire and essays on homosexuality (a "questionable" topic for "polite" society of that period), *Les Mouches* printed editorials inveighing against the first World War. The homegrown publication began to attract a small but loyal core of readers in Canada and the United States.

An intense friendship for another young woman, although unconsummated, awakened Gidlow to her own sexuality, and her yearning for a wider literary community led her to New York, where she became poetry editor of *Pearsons* magazine.

In New York she met the woman with whom she was to spend the next 13 years: Violet "Tommy" Anderson, an aristocratic Scottish golfer. Yearning for some wide-open space, Anderson persuaded Gidlow to join her on a voyage to California, where they settled in San Francisco. Like many others before and since, they discovered the easygoing Bohemian quality which allowed them to live comfortably and openly as a couple.

Gidlow earned an often precarious living during the Depression as an editor and freelance West Coast correspondent for trade magazines. But because of the frank lesbian nature of much of her poetry ("the stepchild of literature," she comments ruefully), she was unable to garner much income or support for her art outside literary circles until relatively late in life.

Her lover Tommy's death in the mid-'30s left Gidlow alone and devastated. Characteristically, she threw herself into her work and eventually another relationship, which ended, however, after a few years.

The opening of the Golden Gate Bridge 1936 encouraged her to buy a small tumble-down house in Fairfax. In the winter solstice of her first year in the newly christened "Madrona" (named for the woods surrounding the property), Gidlow wrote "Chains of Fires" (reprinted here).

A grassroots activist in a rapidly growing community, Gidlow became involved in a battle to replace the corrupt town government of Fairfax with a new slate prepared to improve roads and create better town services. Such activity in the timorous late '40s and '50s was easily labeled "Communist," and Gidlow found herself branded with the red tar brush which destroyed so many lives during that period.

Undaunted, she continued to write and live as she had always done, independent of popular opinion. If anything, her feminism was deepened by the controversy.

"I saw that society must be radically transformed, not for any one group or class, but for all of us," wrote Gidlow. "At different times we groped alone, in small groups or larger ones in which men dominated. It was lonely for some of us. During most of my decades there was no identifiable women's movement that those of us cherishing our vision of what society ought to be could be part of. Women, nevertheless, were asserting against odds our right to live self-directed lives and work for the radical transformation of society."

A chance introduction by friends from New York led to a long love affair with

CHAINS OF FIRES

Each dawn, kneeling before my hearth,
Placing stick, crossing stick
On dry eucalyptus bark,
Now the larger boughs, the log
(With thanks to the tree for its life)
Touching the match, waiting for creeping flame,
I know myself linked by chains of fires
To every woman who has kept a hearth.

In the resinous smoke
I smell hut and castle and cave,
Mansion and hovel.
See in the shifting flame my mother
And grandmothers out over the world
Time through, back to the paleolithic
In rock shelters where flint struck first sparks
(Sparks aeons later alive on my hearth).
I see mothers, grandmothers back to beginnings,
Huddled beside holes in the earth
Of iglu, tipi, cabin,
Guarding the magic no other being has learned,
Awed, reverent, before the sacred fire
Sharing live coals with the tribe.

For no one owns or can own fire.
It lends itself.
Every hearth-keeper has known this.
Hearth-less, lighting one candle in the dark
We know it today.

Fire lends itself,
Serving our life.
Serving fire,
At Winter Solstice, kindling new fire
With sparks of the old
From black coals of the old,
Seeing them glow again,
Shuddering with the mystery,
We know the terror of rebirth.

—Elsa Gidlow

Isabel Quallo, daughter of an African woman and English missionary. As Fairfax became increasingly suburbanized, they began to look for a quieter country home. Miraculously, they found it: a five-acre abandoned farm under the brow of Mt. Tamalpais. With a pair of partners, Gidlow bought the property, named it Druid Heights as a tribute to Celtic mythology, and moved in to celebrate the summer solstice of 1954.

The '60s flowered at Druid Heights, a retreat for artists and urban refugees. One of the earliest underground films, "The Bed," was filmed within its precincts. Visitors to the farm included pop guru Alan Watts, avant-garde composers Lou Harrison and Harry Partch, COYOTE activist Margo St. James, poet Gary Snyder and Esalen pundit David Barr. Encircled by eucalyptus trees, enshrouded by summer fog, Druid Heights became a rural salon, attracting all that was new and adventurous in art and philosophy.

Surrounded by friends and admiring colleagues, Gidlow continued to live at Druid Heights—writing, lecturing and gardening—until her death in June this year. By this time she had become a lodestar for feminists and lesbians.

Accepting an honor from the Southern

California Women for Understanding, she said, "It is hard to imagine what a group such as yours would have meant to me in my younger struggling years when there was scant affirmation for those of us who were outsiders, who did not conform to roles prescribed by society. I hope you do not take this support for granted, but truly appreciate it. At the same time I hope that you will not see it as separating you, us, from women generally and society as a whole. Because what we need is not to be special, in elite enclaves, but simply to live as another sort of flower in the garden of humankind."

I am neither a poet nor a lesbian, yet I was riveted by Elsa Gidlow's story. She provides us with a portrait of the evolution of our century, seen through the eyes of an unsentimental lover. Continually troubled by family problems and never financially well-off, she briskly dismissed would-be artists and writers who complained that economic hardship prevented them from producing their art. She never permitted herself or those around her the luxury of bitterness or defeat. A student of Eastern philosophy, she communicated her deeply felt sense of connection with all life.

I feel fortunate to have made her acquaintance. □

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Joseph Martin Leoncavallo

Papa Rich Leoncavallo says he can't remember how life was before his new son, Joseph Martin, came along. "We went to a concert this weekend, and getting up to call the babysitter after an hour was second nature to me."

Marilyn Leoncavallo, who gave birth to 7-pound, 15-ounce Joseph on April 25, 1986, admits, "It's more work than going to work. It's an eight-day, 36-hour-a-day work week. But Joseph is a really happy baby, and it hasn't been too difficult. It's really fulfilling to know that someone needs you a lot."

The Leoncavallos, who are engaged in starting a graphic design agency, have found that shared parenting has helped them adapt more easily to busy schedules. Rich, 30, who comes from a big Italian family, offers this advice to new fathers: "It's important for fathers to spend a lot of time with their kid, too. Get the wives out of the house, and just hang out, the two of you. Have a bottle in your hand at all times, and keep a daily log of your

baby's activities. They only grow once, and that's it. I'm on my third videotape!"

Both parents want more children, but for now are content to watch Joseph as he concentrates on fiddling with latches and doorknobs—that is, when he isn't practicing how to stand up in his crib. "He's outgoing, curious, happy, bright and very determined. He perseveres. When he wants something, he wants it," says Marilyn, 31. Rich concurs, adding (perhaps a bit proudly?), "He's got a little of that Italian temper."

More Mouth Weighed More

Ooops! Patrick August Duggan, who starred in last month's More Mouths column, weighed 11 pounds, 3 ounces at birth—not 9 pounds, 11 ounces, as reported. And James, his father, is more than a mere "construction worker;" he's the project manager for a construction firm. Sorry to underestimate both of you! □



Joseph Martin Leoncavallo, shown here in the arms of mama Marilyn and next to papa Rich, is early becoming the good little guy in the white hat on Hoffman Avenue, where he helped host a neighborhood block party last month. PHOTO BY IRENE KANE.

MORE MOUTHS TO FEED wants to show off your newest family member. If you have a new baby in residence, please send your announcement to the Noe Valley Voice, Mo' Mouths Department, 1021 Sanchez St., S.F. 94114. Also include your phone number, so we can contact you to arrange for the family portrait.



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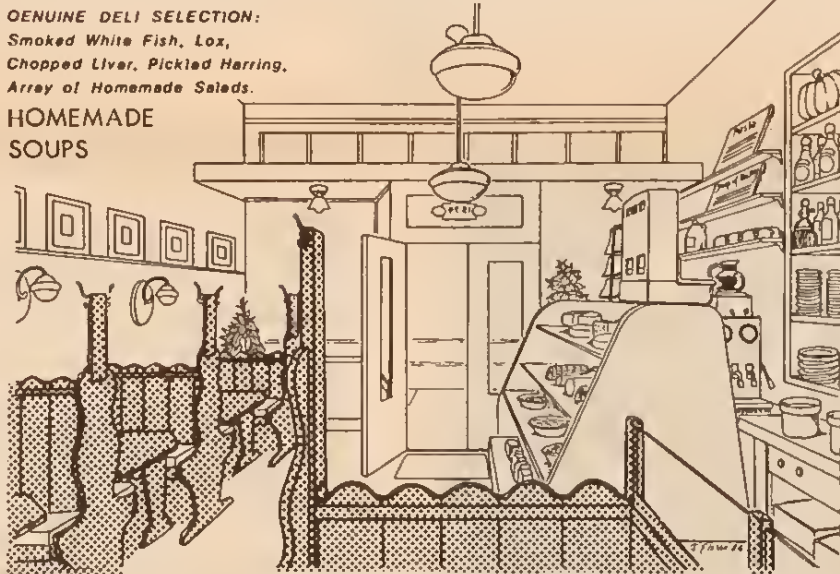
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Kids' Designs Win Awards At Noe Library

By Lisa Hoffman

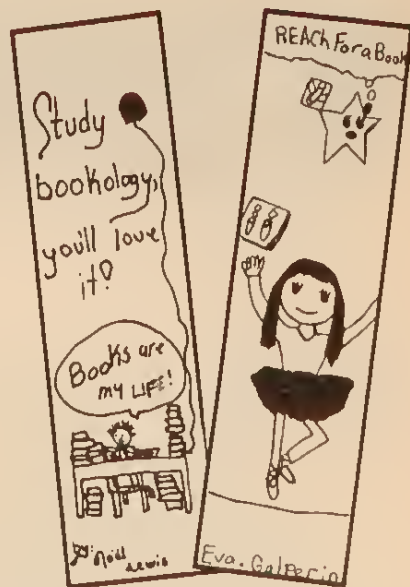
If you need reassurance that not all children spend most of their waking hours glued to the TV, visit the Noe Valley branch of the S.F. Public Library located at 451 Jersey St. There, in the children's section, you will see dozens of bookmark designs displayed on the panels above each wall of books.

The artwork was inspired by the library's fourth annual Bookmark Design Contest, coordinated by the library's office of children's services. The theme this year was "reach for a book."

There were two entry categories. Eve Galperin, 8, won in the 6-9 age group. The ballerina-like character in her bookmark pirouettes with a book in hand, while a star above encourages us to "reach for a book."

Noel Lewis, 11, claimed the 10-13 category with his whimsical entry. A figure sitting behind a desk piled high with books says, "Books are my life," and a caption reads, "Study bookology, you'll love it."

All entries conveyed heartwarming enthusiasm for reading and a joyful love



These designs took the top prizes in the Noe Valley Library's annual bookmark contest. The bookologist (left) is the creation of Noel Lewis, who won in the older kids' category, while Eva Galperin's ballerina (right) was judged best among younger kids' entries.

of books. Children's Librarian Debby Jeffery says, "The winners weren't picked for artistic ability, but for their ideas."

Judging the contest were Barbara Winer, a local artist and teacher, and Rise Krag, a San Francisco artist and author.

An awards party, complete with circus entertainment, honored all entrants and introduced the winners on Nov. 22. □

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The Grapefruit Man

By Bill Yard

I guess you'd say I'm just lucky. I mean, I live at one end of the J line and I work at Pier 3, so I always get a seat, both ways, every day, a window seat no less. Sometimes the glass is so smeared up, you can hardly see out, but like during that big storm a couple days before Christmas, the rain coming down in sheets, the smear gives a prism effect. Made Church Street seem, you know... different.

I'm only a short walk from the co-op store on Sanchez, and I got credit from the Arabs across the street, just in case. And I got a helluva place, really, just big enough for me and Mute, with a window frozen open in the back, wide enough so Mute can crawl out to poop but not so wide the boogey-man can crawl in, and a bay window in the front room and... well, you get the picture. I can't complain.

I used to, all the time, not that it did any good. At one point, seems like I never had any luck, no matter how hard I tried. I couldn't pay for it. Jobs, girls, cars, places to stay—they all broke down just when I was getting set. Drop my guard, and—wham! Enough to make a man start looking over his shoulder.

This went on for a while. Then a funny thing happened. On Christmas Eve, no less. But I'll get to that. First, I want to explain something.

Ruthie called up the beginning of December and invited me over, like always, for Christmas Eve dinner. Same thing every year. She and Bud round up the usual suspects, about a dozen of us, single or cut off from our folks or kids. A beggar's banquet, Bud says. I can see him twirling his beard and whistling through his missing tooth as he stirs the soup, while Ruthie passes around the beers. Very nice, actually. Imagine the windows all lit up and steamy when you're at their door, ringing the bell. It was something to look forward to.

So I picked up the phone and Ruthie started in with the small talk and I'm about ready to give my acceptance speech ("Sure. Can I bring anything?") when instead I said, "I don't know why, 'Sorry, honey. No can do,' and there's a pause, and she said, 'Where you going? You know, Bud's got the drawing for the cabin at Berryessa. He was hoping you'd—' and I broke in and said, 'Ruthie, I'm staying here. Maybe next year. Give your old man a hug for me.' And there's another pause. And she said, 'Okay,' and hung up.

I'm standing there holding the phone. Mute looked up at me from the middle of the rug, rolled over and stretched.

I could imagine what they'd say, sitting around the table. Whoever's missing will catch it. My ex would be



there, I bet. Last year, I was ringing their bell, looking up at the bright steamy windows, when she drove up in a shiny black car with some guy. They got out, and I told her she looked good, which she did. She smiled. She also looked like she was still paying for the car. The guy had a "Bill Me Later" look about him too. Conversation over dinner bore this out. They left early. Before they left, the guy gave me his card.

I remember I used the card, later, waiting for the 24 back to Neo Valley, to pick my teeth.

So anyway, I hung up the phone. Mute stared at me. No matter what you said or what you did, you'll be second-guessed by everybody from the Pope to the yellow-eyed drunk on the next stool.

This year, I thought, I'll stay put. "Remind me to go to the store," I told Mute.

Remember, a few nights before Christmas, we had that terrible storm? Down at work, a lot of the guys were taking off, going to Macy's or mass with their wives and such. This time of year everybody's out buying VCRs or booze or Jesus. Not me. I'd rather work the extra shift. I don't need the money but it passes the time.

I must have caught the last J coming out of Embarcadero. I was beat. What with the wheels clacking and the juice humming into the car, I must've dozed off just as we pulled above ground at Duboce. I sat there in the back, snoozing with my head against the greasy glass.

Something jarred me awake and I looked out the window. It was really coming down in buckets. I looked out and it was so dark, and I couldn't figure out where we were. For a second I thought I'd got on the wrong car. Then I realized we were down in the gulley in Dolores Park, just passing under the bridge. We came up out of the gulley, but I still couldn't see much and we slowed to a stop at the end of the park, at 20th. Then I noticed something moving in the rain.

He was sitting on a bench, under a tree near the corner. All I could make out were his hands and face, and the silhouette of his body, and a

gleaming thing in one hand and something yellow in the other. It was a grapefruit. He was scraping out half a grapefruit and eating it off the end of a knife. On a bench in Dolores Park, at night, in the pouring rain. Picture that. I started to laugh, but it caught in my throat. I wished I could... I don't know, direct him somewhere, the Salvation Army or something. Of course, I'd have to get off the streetcar to do that.

So much for dozing off. The J curled around the bend toward Neo Valley, and what with the rain and the greasy glass, the lights from everybody's Christmas trees got all jumbled up, like cobwebs.

I couldn't get him out of my mind. He was out there. With his grapefruit.

The sky cleared up after that. I'd forgot about the storm. Christmas Eve was cold and dry. Real cold. I took a walk up 24th, looking in the shops. A little kid was out with his folks, all bundled up, staring at his breath with crossed eyes. The lights in the shops were so bright, they hurt. I thought I'd get something to take the chill off, but I thought better of it. By then I was used to it, and it was awful still. I liked that.

I stopped by the Arabs, who are always open, and picked up a quart of milk, a can of chili, the regular stuff, and a can of tuna for Mute, as a treat. Once inside my place, he greeted me at the door and followed me into the kitchen. When I picked up the can opener he started rubbing back and forth across my legs like I was the Messiah.

So I happened to glance up after I dumped the tuna into his bowl, and I looked out the window. Light streamed out the kitchen window. That's when I saw it lying on the ground.

Evidently that storm from a couple days before had pulled the blue spruce in the back yard clean out of the ground. Didn't surprise me: it wasn't doing so good. Years of hard rain and weak dirt. The tree was on its side, framed by the light from the kitchen window. It didn't look right like that, and it gave me the idea.

I went out the back door and grabbed the fallen tree by its top and

dragged it to the house and through the door and laid it out in the middle of the floor. I got my crosscut saw out from under the sink and went to work, squaring off the break and trimming off all the limbs that got screwed up when it fell. Cleaned it up pretty good.

Then I went out back again and found an old wood crate under the porch. I tore it apart and made an X out of the slats. This I nailed to the bottom of the tree. Then it was time to give it a go.

Over the months, for some reason, I'd got rid of most of my furniture. Seems I was always moving stuff around, chasing quarters that rolled under to hide. Losing money wasn't really why I dumped all my things, though. They were distracting.

I dragged the tree into the front, where by now there was plenty of room. I walked around it with my arms crossed. Then I said to Mute, who watched from under the only chair left, "How about the bay window?"

I lifted it up, up, up and I thought for a minute the top would tickle the ceiling, but I had inches to spare.

I stood back, adjusted the tree, stood back again, then set about to finish the job.

I found some popcorn, popped it, and strung it together with needle and thread. This I wound around the tree a couple of times. I dug the pink section out of the trash, cut it into strips, taped them into links which I chained together, and draped the whole thing like a belt around the tree. Then I remembered a can of tuckered-out tennis balls I'd been saving, for some reason, in my closet. I found some paper clips, bent them into hooks, stuck them into the tennis balls and hung these on the tree.

I stepped back and looked at my work. It was still missing the last thing.

I went back into the kitchen and went through all the drawers, but I couldn't find any. I even looked through the trash. I was about to give up when I decided to try the fridge. There was nothing but bottles and jars up top.

I opened the produce drawer. I didn't like to go in there. Things from before, I had forgot. It wasn't somewhere I went very often. I moved things around. Then, there it was: half a ball of tin foil in the corner.

I took it out and opened it up. Inside was the remains of something, yellowish grey. Must be some kind of fruit. An orange, maybe.

I threw that away and washed off the foil in the sink. Then I went back in the front room. I set the chair next to the tree, sat down and fashioned a star out of the foil. I climbed up on the chair and stuck the star on top. Finally I climbed down and backed off.

That's when I noticed the smell of pine. It'd just been a couple days, after all, since the tree went down. The whole house smelled of it. I closed my eyes and just grinned. Then I looked at my tree again.

Jeez, she sure looked good. Mute came over and sat down. He looked up at the visitor. □

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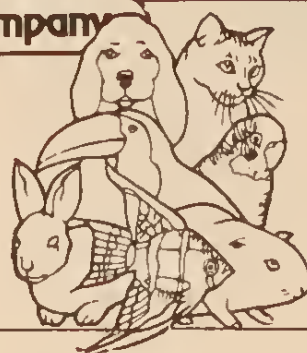
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Students and their friends gathered at James Lick Middle School on Nov. 15 and 22 to make a mural on the theme of "Building Our World Together." Sponsored in part by funds from the school district's "Consent Deed" program, the mural project typifies Lick's new constructive spirit. PHOTO BY BEVERLY THARP

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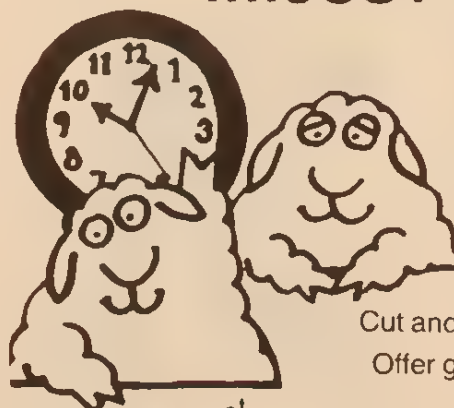
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By Mazook

NOVEMBER NEWS. The holiday season started off with a big bang in Downtown Noe Valley. At exactly 12:01 a.m. Nov. 1 (Halloween night), the telephone booth on 24th Street next to the Bell Market parking lot exploded, punctuating the spooky night with a dramatic trick in what had largely been an evening of treats.

The blast blew the phone permanently out of order and sent a big chunk of the booth sailing across the sidewalk into the rear window of a parked car. It was shattered-glass-city.

According to Inspector Robert Hulsey of the police department's bomb squad,



Most Halloween blow-outs weren't as dramatic as the one that destroyed this phone booth outside Bell Market.
PHOTO BY CHARLES KENNARD

the explosive device "appeared to have been a large firecracker about six inches long and one inch in diameter." Hulsey said whoever set it off ("we have no suspects") was real lucky to have used a long-burning fuse: "Had the person had a two-second fuse, they would have been killed or seriously injured."

The telephone company says the popular phone will be replaced soon, hopefully with a booth around it.

☎☎☎

NOVEMBER VOTES: Lots of local voters chose to exercise their franchise and went to the polls Nov. 4. Long lines were seen at many neighborhood voting places. The weather was perfect. Of the 15,594 registered voters in Noe Valley-Diamond Heights precincts, 12,027 cast ballots (77 percent—not bad).

Selected local election results are listed below for your edification and amusement.

Governor
George Deukmejian 3,356
Tom Bradley 7,865

U.S. Senate
Alan Cranston 9,355
Ed Zschau 2,118

State Senate
Quentin Kopp 3,634
Louis Papan 3,849

Supreme Court	Yes	No
Rose Bird	8,009	3,179
Joseph Grodin	7,019	2,515
Cruz Reynoso	7,084	2,584

S.F. Board of Supervisors

Nancy Walker	7,036
Bill Maher	6,032
Richard Hongisto	5,912
Doris Ward	5,043
Pat Norman	4,507
Julie Tang	4,332
Wendy Nelder	4,129
Angela Alioto	2,773
William Gee	1,402

State Propositions	Yes	No
School bonds	7,724	2,357
Prison bonds	6,288	3,943
Clean water	9,593	1,028
English official language	5,250	5,630
LaRouche AIDS quarantine	1,151	10,005
Toxic chemicals	8,710	1,988

San Francisco Propositions	Yes	No
Bonds to expand Moscone Center	6,292	4,177
Open space funds for after-school recreation	7,939	2,288
Increase in retirement pay for former city workers	7,652	2,549
Planning initiative to limit growth	5,888	4,518
Oil development moratorium	7,652	2,317

The best quote of the 1986 general election was supplied by U.S. Senator Ernest Hollings from South Carolina, who responded to a challenge from his opponent Henry McMaster that they each take a drug test: "I'll take a drug test when my opponent takes an I.Q. test."

☎☎☎

NOVEMBER QUOTES: What would you like to see happen in Noe Valley on Christmas? That was the question Mazook asked Pat Murray's class of fourth- and fifth-graders at Alvarado School, Terry Hanley's seventh-grade homeroom class at St. Philip's School, and Shari Clark's eighth-grade English class at James Lick Middle School. The top vote-getter among the 50 students who participated in the poll was a parade. Runners-up were a big party, a lot of decorations, and snow.

Eighth-grader Orlando Botello, 14, wants to see "a parade, a man standing on big sticks with clowns all around him to come to our school and do magic and say good jokes."

Monica Portelli, a 10-year-old fifth-grader at Alvarado, was also dreaming of "a nice colorful parade. I'd like to see Santa Claus in the parade, and after the parade, I'd like to see all the little children get to talk and sit on Santa's lap."

Twelve-year-old Bernadette Boulais of St. Philip's writes, "I would like there to be a Christmas parade, and our school and some others could be in it and make a float or something."

Fifth-grader Kevin Williams, 10, has it all figured out: "I would like a parade with streamers and bells tied to the streamers and lots of music with food and drinks on a Saturday, and it would be down Castro Street with a big Christmas tree on the side of the street, and decorate it with lots of decorations and lots of people."

Seventh-grader Noel Lewis, 11, wants "a Christmas feast which would be supported by all the schools and funds that have been raised from Noe Valley residents; Christmas games should be played and it should be totally devoted to having a whole bunch of fun."

Says Patrick Morehead (seventh grade, age 12), "I would like to see the stores have sales." Ten-year-old Gabriella Rojas agrees, saying she'd appreciate "a toy store that's giving toys away (for free!)." Michael Joseph Norton, who's in seventh grade, wants Noe Valley to "have a hayride and make it snow." Joshua Lopez, 12, would also go for snow, but Jason Tagle, 12, suggests we hold a skateboard tournament.

Eight-year-old Courtney Walker had an unconventional idea: "How about little gifts. How about cocktails on benches and drinks and games and little boxes of



In case it wasn't obvious from the parking tickets stuck like flags all over the windshield, the inscription on the hood confirms the status of this vehicle on Sanchez Street near 22nd. The owner on some irritated neighbor has also painted "Tow Me Away" on the car door.
PHOTO BY CHARLES KENNARD

candy." Okay-dokey.

Lick student Athena Walters, 13, "would like to see the people that live in Noe Valley go around and clean the writing off the walls, help clean up the neighborhood, then after that's over, have a big Christmas party."

Michelle Schneider, 12, imagines "a place in the community where people not as fortunate as us get a nice Christmas dinner." And then there's 10-year-old Avi Pino: "I want gifts given to the homeless and a ceremony for them and a rather large feast. I go to St. Mary's Church and I help them there, and I think you should help, also."

Perhaps the most interesting response was from 10-year-old fifth-grader Stephen K. Johnson: "Get the dogs out of the park. Get the drug-dealers off the street. Make room for the little guys. Get more room for the park. Have a first-aid kit."

☎☎☎

HERE'S WISHING you and yours a merry merry and a happy happy. I'll leave you with an excerpt from a class essay which was posted on the wall outside Pat Murray's fifth-grade class. Called "Ridiculous Stories," the essay was written by Jason Goldwach, 10.

"... Having an old guy that doesn't age jump down my chimney every year and leave all kinds of free toys is a little weird."

Bye, kids, he good. See you next year. □



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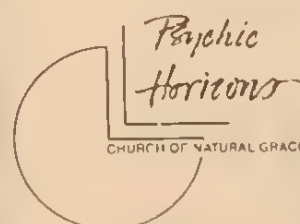
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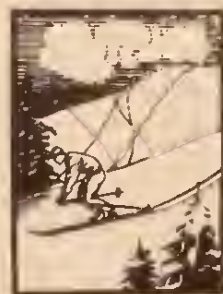
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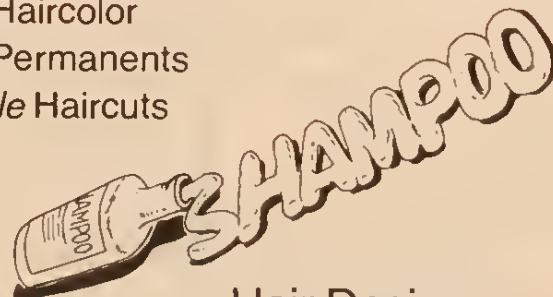
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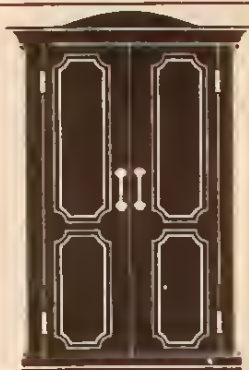
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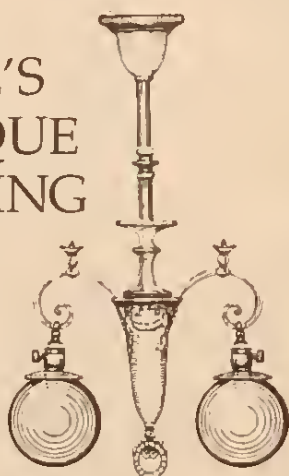
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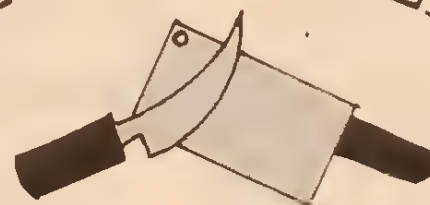
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• MORE Books to Read •

Here's a holiday reading list suggested by Susan Bizio, librarian at the Noe Valley Branch Library, 451 Jersey St. (between Castro and Diamond). You can check out books 10 a.m. to noon and 1 to 6 p.m. on Tuesdays; 1 to 9 p.m. on Wednesdays; and 1 to 6 p.m. Thursday through Saturday (phone: 285-2788).

Adult Fiction

Foundation and Earth—Isaac Asimov
Where You'll Find Me, and Other Stories—Ann Beattie

Hollywood Husbands—Jackie Collins
Peckham's Marbles—Peter De Vries
Peatogon—Allen Drury
Fletch, Too—Gregory McDonald
The Good Mother—Sue Miller
The Golden Cup—Belva Plain
Betwixt—Anne Rice

Nonfiction

One More Time—Carol Burnett
The Frontiers of Management—Peter Drucker
Lacy: The Life of Lucille Ball—Charles Higham
His Way: The Unauthorized Biography of Frank Sinatra—Kitty Kelley
Reel Power: The Struggle for Influence and Success in the New Hollywood—Mark Litwak

Moveovers in Art Since 1945—Edward Lucie-Smith

Film Forum: Thirty-five Top Filmmakers Discuss Their Craft—Ellen Oumano

The Cycles of American History—Arthur Schlesinger

The Great Towns of California: A Guide to Special Places and Pleasures—David Vokac

Awakening the Heart: East/West Approaches to Psychotherapy and the Healing Relationship—John Welwood, ed.

Holiday Books for Children

A Picture Book of Hanukkah—David Adler (ages 3-6)

Madeleine's Christmas—Ludwig Bemelmans (3-5)

Yossi Asks the Angels for Help—Miriam Chaikin (8-10)

Christmas Crafts for Everyone—Evelyn Coskey (8 and up)

Hanukkah: Eight Nights, Eight Lights—Malka Drucker (9 and up)

Spot's First Christmas—Eric Hill (1-3)

Angelina's Christmas—Katharine Holabird (3-6)

The Season for Singing: American Christmas Songs and Carols—John Langstaff (all ages)

Polar Express—Chris Van Allsburg (6 and up)

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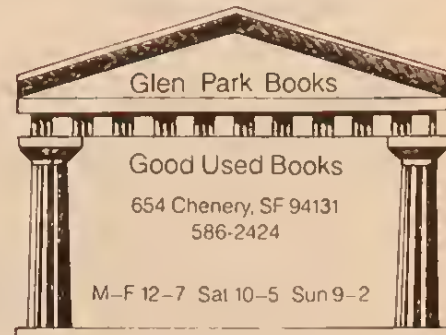
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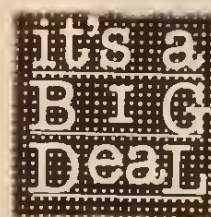
M-F 12-7 Sat 10-5 Sun 9-2

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PASS CBEST MATH SECTION: 10 hours of instruction, maximum five people each class. Total cost \$50. Karen, 695-0902.

FIESTAWARE. Eight place settings plus serving pieces. Original colors. 641-8751

WANTED: Macintosh operator. Flexible hours. Call 641-9441.

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HOUSECLEANING. Need help for Christmas? Call Eva, 824-7537.

ALGEBRA BLUES? Call Noyes Tutoring at 285-6348.

HANDYMAN PLUS. Electrical, carpentry, plumbing, plastering, painting, jobs large or small. I can bring in skilled people at reasonable rates whatever your needs. Call Rodger, 826-9324.

SUBLET NEEDED: Visiting parent needs room or apt. from Jan. 5 to Jan. 26. Reasonable, close to public transportation. Call 285-6824.

SPINNING WEB Gardening Service. Innovative landscape design and complete garden maintenance. California native plants and rock gardens a specialty. Call 359-0583.

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PSYCHOTHERAPY space wanted: Prefer part-time office to do adult psychotherapy in the Noe Valley area. Jackie, 647-0756

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CALENDAR

DEC. 1-24: Ruby O'Burke's Artists Workshop's annual Christmas CERAMIC ART SALE features gift items ranging from abstract sculpture and jewelry to unusual tableware and low-priced stocking stuffers. 552A Noe St. 10 a.m. - 6 p.m. 861-9779

DEC. 1-24: A Christmas FOLK ART SALE offers an array of folk art and handcrafted gifts from Mexico and Latin America, including pottery, ceramics, textiles, toys, books and more. Galeria de la Raza/Studio 24, 2851 24th St. M-Th, 11 a.m. - 6 p.m.; Fridays, 11 a.m. - 8 p.m. 826-8009

DEC. 1-31: "Natural Forms," ORIGINAL WATERCOLORS by Peggy Thayer. Courtyard Cafe, 3913 24th St. 386-4171.

DEC. 5, 6, 12, 13: Company in Flight presents a concert of MUSIC AND DANCE THEATER choreographed by Liz Fuentes Rosner, featuring three premieres and live original musical scores. Third Wave Dance Theater, 3316 24th St. 8:30 p.m. 826-7247.

DEC. 6: Immaculate Conception Academy (ICA) Parents Guild CHRISTMAS FAIRE fundraiser for a new computer facility. Santa Claus, toy booths, food, games, arts and crafts, raffles and more. ICA Auditorium, 24th and Guerrero. 10 a.m. - 4 p.m. 824-2052.

DEC. 7: POETRY READING featuring Ivan Arguilles and Michael Nielsen. Noe Valley Poetry '86, 1021 Sanchez St. 8 p.m. 282-2317.

DEC. 7: Free open house DANCE CLASSES: "Stretch Aerobics" (Noon-2 p.m.); "Happy Feet dance class for children" (2:30-3:30 p.m.); "Movement Therapy for Physically Challenged Children" (4-5 p.m.). Beth Abrams' Dance Studio, 3435 Army St., Suite 208. 282-6177.

DEC. 9: The FICTION WRITERS OPEN READING, co-sponsored with the National Writers' Union, brings together first-time and experienced writers. Modern Times Bookstore, 968 Valencia St. 8 p.m. 282-9246

DEC. 9: FILM PROGRAM for ages 3-5: "Morris's Disappearing Bag," "Madeline" and "Tender Tale of Cinderella Penguin." Noe Valley Library, 451 Sanchez St. 10 & 11 a.m. 285-2788.

DEC. 9: FILM PROGRAM for ages 6 and up: "Tender Tale of Cinderella Penguin" and "Rikki Tikki Tavi." Noe Valley Library, 451 Jersey St. 3:30 p.m. 285-2788.

DEC. 10: Peace and Justice LETTER-WRITING CAMPAIGN sponsored by the Noe Affinity Group (NAG) and the Noe Valley Ministry Social Action Committee. Noe Valley Ministry, 1021 Sanchez St. 7 p.m. 282-2317

DEC. 10: ARIENNE RICH reads from her new prose collection, *Blood, Bread and Poetry*, an in-depth look at feminist connections between history, commitment and the imagination. Modern Times Bookstore, 968 Valencia St. 7:30 p.m. 282-9246.

DEC. 10: "How Will the NEW TAX LAWS Affect You?", a seminar taught by Jan Zobel, E.A. All American Hall, 2269 Market St. at Noe. 7-9:30 p.m. 821-1015.

DEC. 10-21: OOC/San Francisco dance company performs the family classic, "THE VELVETEEN RABBIT," featuring Random House Records music by George Winston and narration by Meryl Streep. New Performance Gallery, 3153 17th St. Wed.-Sat., 7:30 p.m.; Sat. & Sun. matinees, 2 p.m. 863-6606.

DEC. 11: The Big Mountain Support Committee presents "The Earth is Crying," a new VIDEO DOCUMENTARY comprised of interviews with Native Americans living in Europe who discuss some of the cultural issues surrounding Big Mountain. Modern Times Bookstore, 968 Valencia St. 7:30 p.m. 282-9246.

DEC. 12: "Red Balloon," and "White Mane," two FILMS by Albert Lamorise exploring the innocence of childhood. Noe Valley Cinema, 1021 Sanchez St. 8 p.m. 282-2317

DEC. 14: E.G. Publishers Project hosts nearly forty famous POETS in a group reading. Noe Valley Poetry 1986, 1021 Sanchez St. 8 p.m. 282-2317.

DEC. 14: The Golden Gate Ballet Center offers a CREATIVE DANCE WORKSHOP that will experiment with movement relating to color, sound and chakras. Golden Gate Ballet Center, 3435 Army Street, Suite 224. 1-5 p.m. 285-4932.



Eileen Goldenberg's teapot joins works by 49 other potters and ceramicists at the annual holiday sale of Ruby O'Burke's Pottery School and Artists Workshop, at 552A Noe St. through Dec. 24.

DEC. 14: MEN'S BRUNCH AND GAMES for older gay men (60+) and friends. Sponsored by GLOE (Gay and Lesbian Outreach to Elders). Francis of Assisi Community Center, 145 Guerrero St. Noon-3 p.m. 626-7000.

DEC. 14: A special holiday performance of "The Nutcracker" by the BERKELEY BALLET THEATRE includes informal demonstrations and imaginative interaction with children in the audience. Noe Valley Ministry, 1021 Sanchez St. 2:30 & 3:30 p.m. 282-2317 or 527-4977.

DEC. 16: BENEFIT FOR THE HOMELESS. Poets, speakers and videotapes with Sarah Menefee, Paul Landry, Jack Hirshman, J.B. Saunders and others. Sponsored by the Union of Left Writers Bookworks of San Francisco, 2848 Mission St. 7:30 p.m. 648-3324.

DEC. 16: TREE TRIMMING festivities for ages 5 and up—make ornaments to decorate both home and library trees. Noe Valley Library, 451 Sanchez St. 3:30 p.m. 285-2788.

DEC. 17-20: NINA WATT, acclaimed principal dancer of New York's Limon Dance Company, gives solo performances in "Dances for Isadora," "Chaconne," and "The Empty Room." Footwork Studio, 3221 22nd St. 8:30 p.m. 824-5044.

DEC. 18: OPAL PALMER AOISA reads from her latest work, *Bake Face and Other Guava Stories*, a book about Jamaican women. Old Wives' Tales, 1009 Valencia St. 7:30 p.m. 821-4675.

DEC. 19: Noe Valley Music presents steel string guitarist JOHN FAHEY in performance. Noe Valley Ministry, 1021 Sanchez St. 8 p.m. 282-2317.

DEC. 20 & 21: The Noe Valley Ministry offers HOLIDAY CHILCARE for its "raise the roof" fundraiser. Ornament-making, sing-alongs, films and snacks provided by the Real Food Co. Noe Valley Ministry, 1021 Sanchez St. Sat., Noon-6 p.m.; Sun., 1-5 p.m. 282-2317



As reliable as Santa Claus, the musical quartet Golden Bough returns to 1021 Sanchez St. Dec. 13 for a concert of Old World carols. The show starts at 8:15 p.m. PHOTO BY IRENE YOUNG

DEC. 28: WOMEN'S TEA DANCE sponsored by Operation Concern's Gay and Lesbian Outreach to Elders program. San Francisco Home Health Services, 225 30th St. 2-5 p.m. 626-7000.

JANUARY 1987

JAN. 6, 20, 27: PRESCHOOL STORY TIME for ages 3-5. Noe Valley Library, 451 Jersey St. 11 a.m. 285-2788

JAN. 7, 14, 21, 28: INFANT-TODDLER LAPSIT for infants to age 3. Noe Valley Library, 451 Jersey St. 3 & 7 p.m. 285-2788.

JAN. 13: FILM PROGRAM for ages 3-5: "Curious George Rides a Bike," "Snowy Day" and "Mole and the Christmas Tree." Noe Valley Library, 451 Jersey St. 10 & 11 a.m. 285-2788.

JAN. 13: FILM PROGRAM for ages 6 and up: "Great Toy Robbery" and "Dinosaur." Noe Valley Library, 451 Jersey St. 3:30 p.m. 285-2788.

JAN. 11: KIOSHWS Performing Arts Series for Families presents The Theatre of Yugen's "Jaku and the Beanstalk," a Japanese version of the original, with a surprising twist ending. Noe Valley Ministry, 1021 Sanchez St. 2:30 & 3:30 p.m. 282-2317

JAN. 20: Meet snakes and lizards from the ZOOMOBILE. For ages 5 and up. Noe Valley Library, 451 Jersey St. 3:30 p.m. 285-2788.

JAN. 24: Comedy improv group FEMPROV takes on both Super Bowl teams in a hilarious night-before-the-big-one performance. Noe Valley Ministry, 1021 Sanchez St. 8:15 p.m. 282-2317



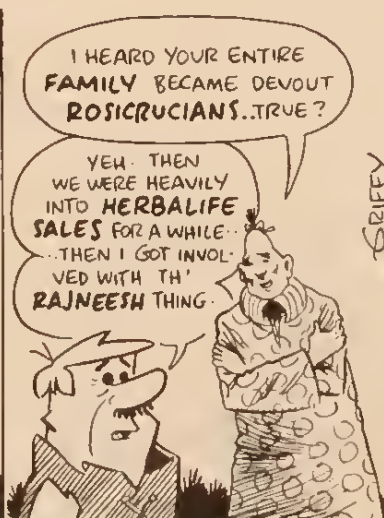
The Scoop on CALENDAR

Please send Calendar items before the 15th day of the month preceding month of issue to the *Noe Valley Voice*, 1021 Sanchez St., San Francisco, CA 94114. Items are published on a space-available basis, with Noe Valley neighborhood events receiving priority. Please note: Our next issue will appear Feb. 3 (We're on vacation for the month of December.) The deadline for calendar items is Jan. 15.

ZIPPER



"KARTOON KULTS"



BILL GRIFFITH

